

JAN	FEB	MAR	APR	MAY	JUNE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

william duffy

UNIVERSITY OF MICHIGAN  
LIBRARIES  
OCT 27 1953  
ARCHITECTURE LIBRARY

THIS MONTH

MAY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

MAY

13

WEDNESDAY

NEXT MONTH

JUNE

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

complete catalog  
of 32nd exhibition  
in this issue of  
art director  
and studio news



Wednesday, May 13, 1953

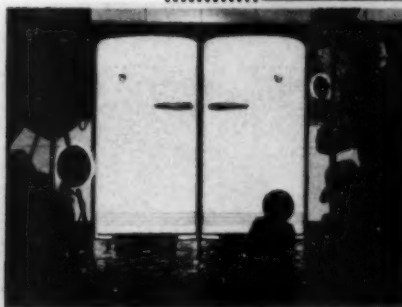
Howe Wing photo

# art A LA KLING

klings artist • DAVE MINK  
agency • TATHAM LEIRD  
client • ADMIRAL

Kling offers you the largest group of top talent advertising and editorial artists anywhere under one roof. Their amazing versatility embraces every type of artwork from line drawings to full color oil paintings. Remember Kling for your next assignment.

klings artist • WENDELL KLING  
agency • ROCHE WILLIAMS & CLEARY  
client • STUDEBAKER



WORLD'S FIRST MATCHING HOME FREEZER AND REFRIGERATOR

New matched top-mount home models  
offer cool space for over 400 lbs. of  
frozen foods, right in the kitchen.



Good things you'll enjoy with an  
Admiral freezer in your home

There are millions of things that can be  
done with a good freezer. You can store  
meats, poultry, dairy products, frozen  
vegetables, fruits, and even ice cream.  
You can also store your own special  
recipes for the winter. It's a great way to  
keep your food fresh and delicious all  
year long.



**Admiral**

1952-1953

STUDEBAKER'S  
100th  
ANNIVERSARY

For fun-filled trips to  
Winter Playgrounds...

See this Man-  
he'll help you plan him!

**GREYHOUND**

## Kling studios

\* CHICAGO  
601 North Fairbanks Court  
HOLLYWOOD  
(Ray Patin Productions) 6650 Sunset Boulevard  
NEW YORK  
affiliated with Thompson Associates • 40 E. 51st St.  
DETROIT  
1928 Guardian Building \*

your only single source for  
ADVERTISING AND EDITORIAL ART  
DISPLAYS • PHOTOGRAPHY  
TELEVISION FILMS • SLIDE FILMS  
MOTION PICTURES  
SALES TRAINING  
AND MAINTENANCE MANUALS



# PHOTO- LETTERING

216 EAST 45TH STREET  
NEW YORK 17, N.Y.  
MU 2-2346

May 1953  
Advance  
Showing

thirty-second annual exhibition of

# UNITED STATES LINES

## CHRYSLER'S DE LUXE

UNITED  
STATES  
LINES

BULOVA  
Expansion  
Bands

of the art directors club of new york

advertising and editorial art

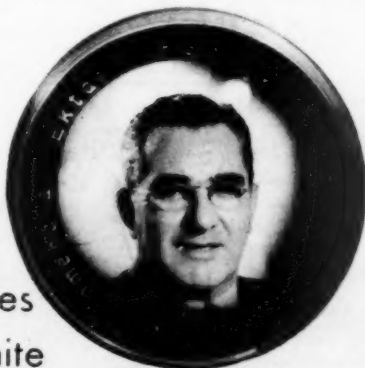
# john j. duffy *Ltd.* studios

6 EAST 39th ST.  
MURRAY HILL 5-4474

photography in all its phases

INDUSTRIAL  
FOOD  
STILL LIFE  
ILLUSTRATION

carbros  
ektachromes  
black & white



\*  
LOU NULSEN  
PHOEBE MOORE  
FRED STEFFEN  
GENE DOUGLAS  
BOB BONFILS  
ARTHUR SIEGEL  
FRED MARTZAN

*The woods are full of artists, but for  
real\* outstanding creative talent  
look for* **JACK KAPES & ASSOCIATES**

159 E. CHICAGO AVE. CHICAGO 11, ILL. SUPERIOR 7-6006



CHARLES E. COOPER INC.

in New York phone PLAZA 3.6880  
for  
TALENTED ARTISTS BACKED  
BY A FINE STUDIO SERVICE  
CHARLES E. COOPER, INC.  
Advertising Art  
136 East 57 Street, New York 22

PACIFIC COAST: Frederick Kopp, Los Angeles DU 9-3118  
PHILADELPHIA: The Technigraphic Company LO 4-4870



# ART DIRECTOR & STUDIO NEWS

## OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Charles Gerhart, Cincinnati, President. Walter Criswell, Los Angeles, Vice President. Halsey Davidson, Detroit, Vice President. Cecil Baumgarten, New York, Secretary-Treasurer. NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME V, NUMBER 2

### MEDALS FOR ORIGINAL THOUGHT

In this issue of AD&SN is an exhibit of 1952 advertising and editorial art judged best in its field by the Art Director's Club of New York.

Most visual material speaks for itself, so an introduction is really not necessary, it is traditional.

Tradition, of course, can be most valuable if used correctly. Unfortunately, through incorrect usage, it has become to some, an obstacle to original thought and to others, the prop that sustains them through all their un-thinking lives.

There is, however, another level of thought which some have discovered and successfully developed . . . a means of original thinking. Simple, direct and logical, it is therefore unique and well remembered.

As a group, whose members combine creative art with practical business ability, we believe in this level of thinking and wish to pay tribute to those who have achieved merit through its use.

On the following pages then, are some examples of this original thought. For comparison, examples of "safe," "pedestrian" thinking may be found, unfortunately, almost any place else you look.

*William R. Duffy*  
Chairman, 32nd exhibition  
Art Director's Club of New York



Cover designer  
William R. Duffy

*Bill Duffy is head TV-AD for all McCann-Erickson productions in New York, and consultant for other domestic and foreign offices. He is also chairman of the entire 32nd New York Art Directors Club exhibition, currently showing, and was TV awards chairman of the 31st show. Also a free-lance artist and designer, Duffy pioneered in early experimental TV shows and commercials, live and film. He's a graduate of Pratt Institute.*

*Calendar photo by Paul Wing.*

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*Publisher, Donald Barron Editor, Edward Gottschall*

*Art Director, Claris Morrow Adv. Mgr., L. H. Bremer*

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# ART for TV



**COMPLETE  
SERVICE FROM  
STUDIO  
THRU SHOP**



FLIP CARDS •  
MODELS • STORY BOARDS •  
PACKAGE CONVERSION •  
THREE DIMENSIONAL  
DISPLAYS, Mechanically  
and Electrically Operated



## business briefs

All March was divided in three parts. Art-business petered off during the first ten days from February levels. The middle ten days, tax time, were dead. Final third of the month showed a pickup, with early and middle April spotty. The agency field was comparatively quiet but direct art kept moving steadily.

Flexichrome is catching on more and more. Most art pros in this field have been consistently busy since the first of the year. Lettering activity has been generally high and color processing has maintained a steady pace despite slow activity in photography.

Whether or not the Russian peace bird is a dove in vulture's feathers business is expected to be good as far as 1953 is concerned. Prices are expected to drift slightly, up a little here, down a little there, for a good many months to come, with basic industries such as steel and construction operating at peak or record levels.

Consumer buying is on the increase, says a special report of the Federal Reserve Board. With income gains anticipated, higher outlays are planned for homes, autos, furniture, appliances. Home builders who had been prophesying a 10% drop for 1953 now expect this year's new units to match 1952's.

1952 ad expenditures broke the record, according to a PIB survey. Total expenditures in general and farm magazines, newspaper supplements, network radio and TV beat last year's total by almost 10%, despite a fall-off in network radio. For first two months of 1953 the dollar volume of direct mail advertising was approximately 2 1/4% ahead of corresponding period in 1952, reports the DMAA.

Department of Commerce reports general level of business for the first quarter higher than that for first quarter of 1952 and a pickup over the 1952's last quarter. Programs for plant expansion, investment expenditures, and increased personal income all point to favorable conditions throughout the year.

for that  
**DIFFICULT**  
job

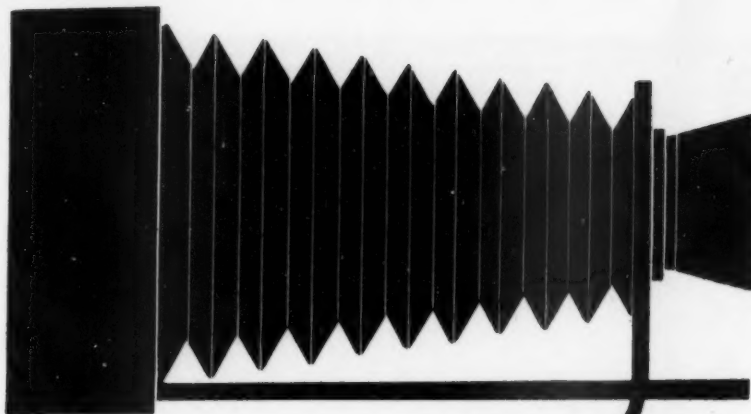
you want  
**FAST**

and  
**RIGHT**

**Charles**  
**OFFSET CO., INC.**

37 WEST 34th ST. NEW YORK 12, N.Y.

ORIGIN 1-0900



**WHAT YOU GET FROM  
INTERSTATE  
YOU CANNOT GET FROM ANY  
OTHER PHOTO ORGANIZATION  
IN AMERICA!**

**Location Photography • Commercial Photography  
Illustrative Photography • Performance Data**

**A GO-GETTING NETWORK OF  
2100 PHOTOGRAPHERS AND REPORTERS**

**PLUS** A staff of 5  
photographers in  
INTERSTATE'S New  
York Studios

**COMPLETE COVERAGE ANYWHERE IN AMERICA  
WITHIN 24 HOURS IF NEED BE**

**ALEXANDER ROBERTS  
General Manager**

**247 West 46th Street • N. Y. 36, N. Y. • Circle 6-4950**

No matter what you want photographed — an industrial plant, inside or out; a ship, a tractor on someone's farm, elevator cable in a new skyscraper, the interior of a modern home, an aerial view of a bridge or pipeline, a model wearing your product — in black and white or color — **INTERSTATE** will get the photos anywhere in America, and a complete story write-up as well if you want it.

But here's the best part: we do all the dirty work. Just tell us what you want photographed, where, and whom we should contact. We'll get in touch with the consumer, get approvals, arrange shooting schedule . . . all in the most diplomatic possible manner.

We thoroughly brief a hand-picked photographer who is skilled at your particular type of assignment. In other words, we won't assign a news photographer to handle an architectural coverage, etc. We always get releases and captions . . . a complete story if requested. Then the whole job is given to you as a package, fast!

**INTERSTATE SERVES  
ADVERTISING AGENCIES  
MAGAZINE  
PUBLIC RELATIONS COUNSEL  
INDUSTRY**

**INTERSTATE  
PHOTOGRAPHERS**

**DIVISION OF INTERSTATE INDUSTRIAL  
REPORTING SERVICE, INC.**

LAYOUT

COMPS

LETTERING

FLEXICHROMES

RETOUCHING

MECHANICALS

ILLUSTRATIONS

CARTOONS

TOP DRAWER SERVICE

**BOYAN & WEATHERLY, Inc.**

COMPLETE ART AND PRODUCTION FACILITIES FOR AGENCIES AND ADVERTISERS

15 WEST 46th STREET, NEW YORK 36, N. Y. • PHONE JUdson 6-1870



the case of

## THE LIMITED BUDGET

report of the Joint Ethics Committee

**Problem:** Artist complained to JEC that he had sold picture to an industrial firm to be used in one of its publications. He had agreed to the price offered for the job as "the maximum allowed in the budget for the publication." Art work had then been used for a completely different project of the company in a wide-spread sales promotional campaign. No permission had been asked nor further remuneration offered.

**Pro:** Artist felt that since price, which was quite low, had been based entirely on the budget for its use in the publication, the limitation implied by the transaction was that its use be limited to the publication, and that further use of it by the company outside of the publication for additional profit to the company exceeded the limitations of the sale and should be additionally compensated for.

**Con:** Art director claimed that since he had paid the maximum price allowed by his budget, he was buying full rights to the art work, not only for his publication, but for any other use by the company.

**Decision:** The JEC acting in its capacity as interpreter of the Code of Fair Practice, defined the transaction according to paragraph 11, "If the purchase price of artwork is based specifically upon limited use and later this material is used more extensively than originally planned, the artist is to receive adequate additional remuneration." Although it was not specifically stated in the original purchase order that the art work was to be used for no other purpose than originally planned, and did not specify "first rights only", the low price which the artist was asked to accept for budget reasons, and the fact that the budget which so limited the price was that of the publication, and not of the company at large, did in fact imply a limitation of the use of the art work to the publication, and other company use was in excess of this implication. It was recommended that further compensation be made.

# 32<sup>nd</sup>

## annual of advertising and editorial art of the art directors club of new york

The one permanent record  
of visual trends and outstanding achievement of the year

All the award winners and other selections now being shown  
in the 32nd Annual Exhibition will be included in the 1953  
ART DIRECTORS ANNUAL to be published in October.

The same high production standards as in the past are assured.  
Printed on best paper in large 8 x 11¼ inch format,  
its 350 pages will have many full color illustrations. Handsomely  
bound, of course. The price is \$10.00 per copy.

There will be only one printing — Order your copy now!

Visual Arts Books, Dept. AD  
101 Fifth Avenue, New York 3, N. Y.

Please reserve for me a copy of the 32nd ANNUAL OF ADVERTISING  
AND EDITORIAL ART at \$10.00. I understand the book will be  
published in late October, 1953.

☐ Please bill me ☐ I enclose my check  
(We pay postage on orders accompanied by remittance)

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

# BOB RIGER

PENT HOUSE, 247 PARK AVENUE, NEW YORK 17 • EL 5-2680



**H**ERE are a few of my editorial color jobs that have appeared nationally during the first three months of this year. If you would like to see more or see me—please call.

Clip and fold and add to your card file

## tax talk

MAXWELL LIVSHIN CPA

**TWO ACCOUNTING METHODS IN COMMON** use are the cash receipts and disbursements method and the accrual method. Under the cash receipts and disbursements method a bill for art work by the taxpayer would not constitute income until paid to him nor would a bill rendered to the taxpayer be expense until paid. Under the accrual method, net income is measured in a broad sense by the excess of income earned over expense incurred.

Taxpayers operating on a cash basis should make actual payment of all expenses, in order to secure deductions. In this connection, it is sometimes advisable to borrow necessary funds to make payment of expenses.

Certain expenses can be controlled. They should be placed in the year which the taxpayer receives the most benefit. The taxpayer should consider the advisability of spending money in the current year for repairs, redecoration, advertising, etc., or delaying such expected outlays until the year following, if more benefit can be derived later. On the accrual basis, the availability of cash is not a controlling factor, as it is on the cash basis. Bills for expenses may be incurred in one year and paid in the next.

**A TAXPAYER WHO DOES NOT KEEP BOOKS** or who maintains records which are inadequate leaves himself open to criticism by the Commissioner. In such instances, the Commissioner can make determination of taxable income by any method which he thinks will clearly reflect income. A 5% negligence penalty can also be assessed (11TCM741—Riddle).

In cases where taxpayer's records are lost or destroyed or so confused so as to be worthless in determining net income, the Commissioner has also the so-called "percentage" method of computing income. The average percentages are developed from tax returns filed by taxpayers in the same kind of business.

**DEPRECIATION: A DEDUCTION IS ALLOWED** for exhaustion, wear and tear of property used in business. This deduction is commonly called "depreciation." If it is clearly shown that because of economic or other conditions, equipment is useless and must be abandoned, prior to the end of its normal useful life so that depreciation deductions alone are insufficient to return the cost, a reasonable deduction for obsolescence may be allowed in addition to depreciation.



## DISTINCTION

### 9 BESTS

in the 32nd annual  
exhibition  
of the New York  
art directors club

### 98 BESTS

in the past 10  
annual exhibitions  
of the New York  
art directors club



## DEPENDABILITY

in the past 12 months  
we have designed and  
produced art for

**1562** advertisements

**1096** mailing pieces

**582** point-of-sale  
pieces

### a completely integrated staff:

**Illustrators** BLOSSOM  
BRAZELTON  
CACCIOLA  
COLE  
DAUBER  
FERNIE  
GABY  
HANKE  
KIDD  
KOVARSKY  
MacMINIGAL  
D. STONE \*MARTIN  
V. MARTIN  
J. MEOLA  
MUTZ  
PEREIDA  
PORTER  
PROHASKA  
SCHWINN  
SMITH  
TAPPER  
WEISGARD  
WHEATLEY  
WILLARD  
WINZENREID

**designers** CHAP  
KAMENS  
POWERS  
WOOLHISER

**letterers** LAPIDUS  
NERNOFF  
SILVERMAN

**retouchers** \*FORINO  
flexichrome  
color toning  
dye transfers

**mechanical** \*RAYMOND  
POTTS  
ROSS  
SCHITTONE  
YACONIELLO  
WERNER

**production  
traffic** HASS  
\*PEARSONS  
STUBBS  
WINNE

**contact** BOTTARI  
FERRUZZI  
NABSTEDT  
ROSSIN

\*group supervisors

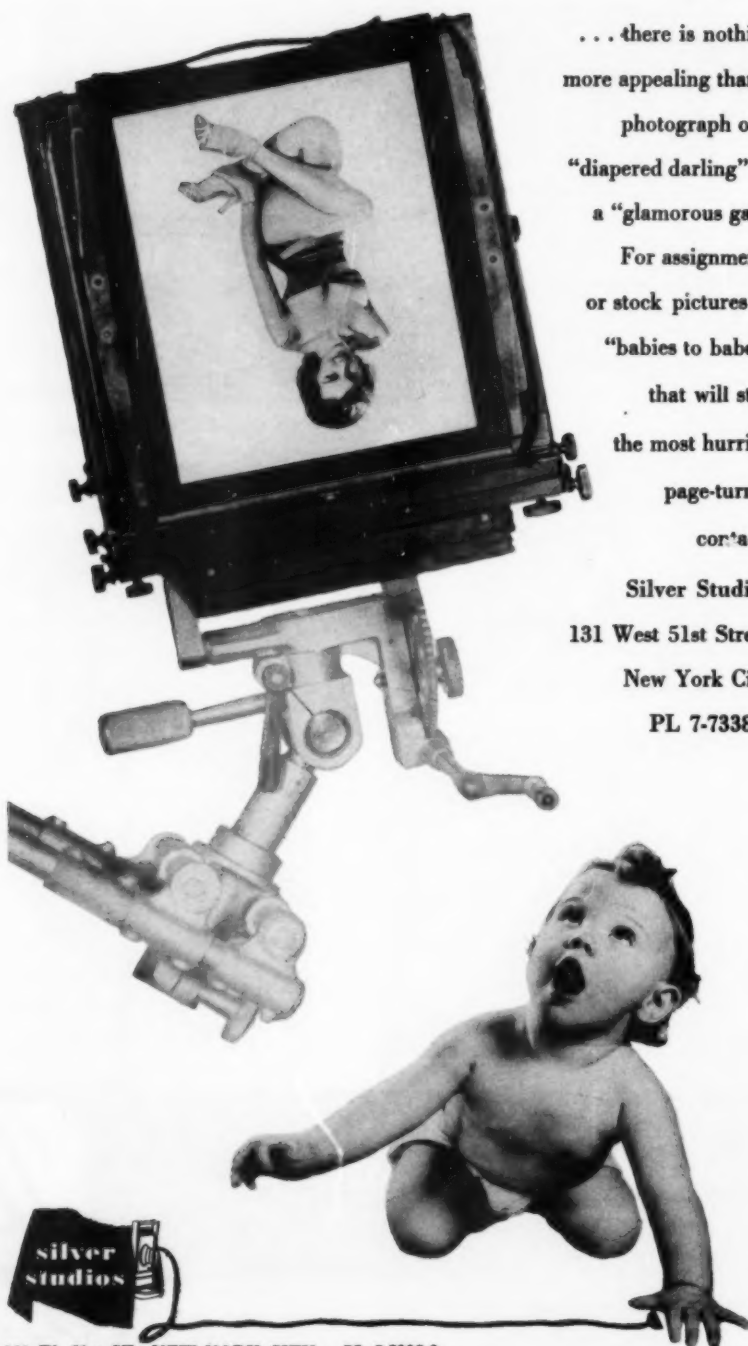
## LESTER ROSSIN ASSOCIATES, INC.

369 Lexington Ave., New York 17 • MUrray Hill 3-9729

\* more important than  
our renown for  
**DISTINCTION**  
we prize our  
reputation for  
**DEPENDABILITY**



no matter how you look at it



131 W. 51st ST., NEW YORK CITY • PL 7-7338-9

We have a large file of stock photos... black & white and color

... there is nothing  
more appealing than a  
photograph of a  
"diapered darling" or  
a "glamorous gal."  
For assignments  
or stock pictures of  
"babies to babes"  
that will stop  
the most hurried  
page-turner  
con'tact:

Silver Studios  
131 West 51st Street  
New York City  
PL 7-7338-9

## job ticket

JERRY FIELDS

JOBS UNLIMITED PERSONNEL AGENCY

We had a call recently from an art director whose name and reputation ranks high among the "greats" in the commercial art field. He had been freelancing for the past ten years and now wants to settle down in a nice, secure staff job with a steady income (about \$20,000 a year) and just do what free lance work he can fit into his routine.

We analyzed the job market for top salaried art directors in the upper five figure salary brackets. Manufacturers? A very doubtful "maybe." No one company can use the full time services of a twenty thousand dollar art director for the companies are most certain to have an agency which handles the major part of their creative work. The only remaining group of prospective employers were advertising agencies whose main function is to sell millions of dollars worth of goods for their clients. Art directors on agency staffs making in excess of \$30,000 a year are not uncommon.

The AD's next problem was what agencies to contact and how to present himself to these people. Like scores of other creative executives who felt that they would never have to go job hunting, he had not kept a comprehensive portfolio of the work he had done during the past ten years. And to make matters worse, he had handled everything from annual reports to magazine formats to national advertising campaigns. He was no specialist and could not single out a group of agencies that handled his product specialty and go to them as an art expert particularly skilled in their client needs.

The next step was to assemble some promotional pieces and campaigns which highlighted his activities during the past several years. The presentation was put together in three separate elements. The first one consisted of newspaper and magazine ads and campaigns for consumer products—straight, down-to-earth, hard-sell advertising. The second featured high design, institutional and promotional material. Last, he made a presentation of direct mail, magazine formats, packaging and trade mark designs and other merchandising material. Here was a triple-barrelled shotgun that could be aimed at our target.

Thus the problem of selling a man was approached in the same way an artist approaches the problem of selling a product for his client.





**Tosca Studios**

**6 E. 46th Street, MU 7-2172**

## **SATISFACTION GUARANTEED?** **SURE THING!**

As sure as the deadline is tomorrow morning at 9—  
we're sure we can please you with the first job you give us.  
And continue to keep you happy for a long time.

Our studio is staffed with plenty *savvy*  
in all departments, from creative layouts to comps,  
illustration and all other  
specialties. Naturally,  
your guarantee, that  
everything will be prepared  
the way you like it.

Yes, Mr. Art Director,  
our studio stamp is your  
assurance that your assignment  
is in experienced hands  
and that the 9 A M delivery—  
*even Monday morning—*  
will be made with  
your instructions followed to the T.

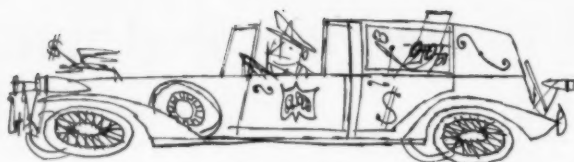
**Try us just once and see!**

*See "Case History"  
in this issue for proof  
of our fine service!*



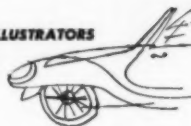


"ECONOMICAL CAR"  
ILLUSTRATORS



"CLASSY CAR" ILLUSTRATORS

"FOREIGN CAR" ILLUSTRATORS



"SPEEDY CAR" ILLUSTRATORS

"SPORTY CAR" ILLUSTRATORS



"FAMILY CAR" ILLUSTRATORS

## CAR ILLUSTRATORS



ILLUSTRATED FOR KENYON & ECKHARDT

### McNAMARA BROTHERS

(largest supplier of art to the automotive industry)

38TH FLOOR PENOBSCOT BLDG. • DETROIT 26, MICHIGAN  
WOODWARD 1-9190

## Medical advertising

good art and honest copy used for detailed new product announcements —

LAWRENCE R. MALLERY, JR., AE AND  
MEDICAL WRITER, GRAY & ROGERS

It is regrettable that the slings and arrows that have been flung at the advertising industry far outweigh the orchids. Justifiable criticism is helpful, but we must also help ourselves periodically to plaudits. For countless reasons, in countless ways, we can find plenty to bolster our self-assurance, reiterate the absolute necessity of our profession.

Most of my experience in the advertising industry has been in the medical field, and it is just as true of medical advertising as it is of other branches of the industry that much more can be said in its favor than can be said in criticism.

While considerable controversy exists regarding the cost of medical care and the private and public insurance modifications of the present private practice of medicine, there is little controversy over the *quality* of medical care. Unbelievable progress has been made during the past few decades in the fields of diagnosis and chemotherapy, and advertising is to a considerable extent responsible for the speed with which this progress has taken place.

### Majority of drugs are new

Current prescription surveys show that 90% of the drugs now being dispensed by the nation's pharmacists were unheard of a dozen years ago. Without advertising, this could never have been possible. Nor would it have been possible if the advertising industry had failed to understand the purposes, the unusual requirements, in this highly specialized field.

### Advertising ethics high

At the outset, the advertising industry wisely overlooked the practical fact that not all physicians are immune to exaggerated claims, unconfirmed hypotheses and diagnostic shortcuts. With few exceptions, medical advertising has been geared to the highest level of professional ethics. Therapeutic claims were made cautiously, and were carefully documented. Disadvantages and dangers of new drugs were carefully enumerated; in fact, "caution"

(Continued on page 16)

# NAMES THAT MAKE THE NEWS— MAKE THE SALES!

When important national advertisers and their agencies prepare testimonial campaigns, they confidently place their reliance on *Endorsements, Inc.*, to 'deliver the goods'. Undoubtedly one of the toughest assignments of its kind was the obtaining of these distinguished personalities, featured in a continuing series of prestige advertisements for the CYMA WATCH HONOR AWARD campaign.



General Douglas MacArthur



Ambassador Carlos P. Romulo

Featured in  
CYMA WATCH ADS:  
General Douglas MacArthur  
Mrs. Franklin D. Roosevelt  
J. Edgar Hoover  
Dr. J. Robert Oppenheimer  
Joe DiMaggio  
Ambassador Warren Austin  
Ambassador Carlos P. Romulo  
Leopold Stowkowski  
Cecil B. DeMille  
Helen Keller



Ambassador Warren Austin



Cecil B. DeMille



Dr. J. Robert Oppenheimer



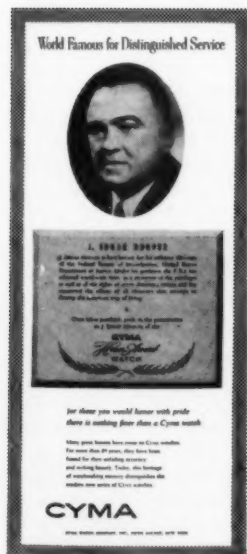
Leopold Stowkowski



Joe DiMaggio



Helen Keller



Above—two in a continuing series of CYMA WATCH HONOR AWARD ADS, conceived and prepared by CYMA's ad agency IRVING BERK COMPANY, INC., New York

Here's a real advertising success story — one of many that *Endorsements, Inc.* has participated in. Reader surveys indicate — and highly increased sales figures prove — that this CYMA watch campaign has 'paid off' handsomely. A new, unusual approach, deftly handled, daring in its use of world celebrated figures, has gained added prestige and increased volume for this advertiser.

Entrust your personality and testimonial problems to *Endorsements, Inc.* —and get the people you want, speedily, through our exclusive, intimate contacts 'with the great'.

## Endorsements, inc.

500 FIFTH AVENUE, NEW YORK 36, N.Y.  
HOLLYWOOD • WASHINGTON • CHICAGO • LONDON • PARIS  
(write us on your letterhead for a FREE COPY of our informative and helpful booklet—"A PRIMER OF TESTIMONIAL ADVERTISING")

**TALENS & SON, INC.**



**UNION, N. J.**



THOSE WHO KNOW, USE

**Rembrandt**

**artists' water colors**

OVER 70 SHADES • WRITE FOR LITERATURE

**DE ROOS**



now available at:

**Typography House, Inc.**

245 7th Avenue, N. Y. 1 ORegon 5-7535

SERVING ARTISTS FOR 50 YEARS

**schneider & co.**

ARTISTS MATERIALS • PICTURE FRAMING  
mail and phone orders carefully filled  
123 WEST 88 ST., N. Y. C. TR 7-8553-8

**CLAIRE-VUE CAMERA LUCIDA**

55.00

including 8  
auxiliary lenses  
and case.

enable user to make  
accurate tracing of  
drawings, photographs  
or actual objects in  
equal, reduced or en-  
larged dimensions.

ARTISTS' SUPPLY CO. of N. Y.  
123 WEST 88 ST., NEW YORK 19, N. Y.

*Meticulous  
Mechanicals*



## Medical advertising

(Continued from page 14)

sections often exceeded the "indications" sections in length and detail. The integrity of the ethical pharmaceutical manufacturers was so thoroughly maintained in medical advertising that the medical profession learned, by and large, to accept it without question. Medical advertising is now their most important source for new medical knowledge. Perhaps in no other field does uncompromising honesty pay so obviously and dramatically.

### Non-pedantic approach

As a group, the medical profession ranks very high in intelligence, aesthetic interests, reading habits. They are quick to appreciate, and equally quick to criticize. Writing for them is delicate business, but extremely rewarding. They cannot be approached in exclusively "lay" language, but by the same token they do not appreciate pompous, pedantic writing heavily peppered with medical terminology. It takes only a few years for a busy physician to forget many of the less commonly used medical terms, and with the writings of their colleagues in medical journals as a guide, common usage is the rule regarding terminology.

### Shorthand terms approved

"Exhaustion," or "worn out" is their choice for the medical synonym, "cachexia," but they very much prefer "bactericide" to "germ-killer." To "talk down" to the medical profession is fatal advertising-wise, but talking "over their heads" is equally dangerous. Their own colleagues are a great help in this respect, and manufacturer's advertising helps still further. For instance, an important enzyme of medical significance in body tissues is hyaluronidase. Fortunately, Dr. Duran-Reynals, its discoverer, gave it the descriptive title, "the spreading factor," and it is supplied under such easy-to-remember trade names as Wydase and Alidase. The Brayten Pharmaceutical Company developed a new drug for the treatment of peptic ulcers with the imposing name dihydroxy aluminum aminoacetate which clinicians shortened to DAA, and is available under the relatively simple trade names, Alglyn and Robalate. Sharp & Dohme developed two outstanding sulfonamides, succinylsulfathiazole and phthalysulfathiazole, but the medical profession has little difficulty in prescribing them under the trade names, sulfasuxidine and sulfathalidine.

(Continued on page 18)



*Bauer's back with the original*

ELIZABETH

ROMAN  
SWASH  
ITALICS

*to broaden their selection of fine types*

FUTURA

BAUER TOPIC

**FUTURA DISPLAY**

BETON

WEISS

LUCIAN

BAUER BODONI

*Lilith*

COUVINTIS

*Stradivarius*

*Bernhard Cursive*

*Trafton Script*

**CARTOON**

*Gillies Gothic*

*Legend*

BALLÉ INITIALS

See and compare, then specify Bauer Types for outstanding compositions.

For complete specimens, see your nearest Bauer type dealer or write on your letterhead to:

*Bauer* ALPHABETS, INC.

235 East 45th Street, New York 17, New York  
DISTRIBUTOR OF ORIGINAL BAUER TYPES

**if**

*an idea, a working drawing, or a tracing is in question, the brilliantly white ad-art visualizing and tracing pad is the logical answer. slightly toothed for pencil and pastel layouts of crisp body ad-art has that just right translucency*

Economically Priced  
pads are available in sizes:  
9 x 15" 11 x 14" 14 x 17"  
15 x 20" 19 x 24" 21 x 27"  
50 sheets or 100 sheets per pad.



write for free  
4 x 6 sample pad.

**bienfang**

paper company, inc.  
department A-2  
metuchen, new jersey



**DIRONE Photography**

11-17 EAST 45th STREET • NEW YORK 17  
Vanderbilt 6-1121

Contact Walter Redmont

# 8 Ways To Reproduce Color

## JAMES R. ROSE COLOR LABORATORIES

now offers a completely integrated color processing plant for advertising, display and the graphic arts

**1 DYE TRANSFER PRINTING**  
sizes to 30 x 40 inches from transparency, separations or art work. Photo-composing, stripping, color corrections.

**2 FLEXICHROME PRINTING**  
Coloring, Photo-composing, Black & White "Mats."

**3 DUPLICATE TRANSPARENCIES**  
of your art work or transparency. 24 Hour service.

**4 DISPLAY TRANSPARENCIES**  
of your art or transparency made on Ektacolor print film. Photo-composing of illustration, line work and type. Sizes to 30 x 40.

**5 COMPLETE EKTACOLOR FILM SERVICES**  
printing, processing, duplicating

**6 35mm QUALITY SLIDE & STRIP FILMS — LANTERN SLIDES**

**7 CONTINUOUS TONE SEPARATION NEGATIVES AND POSITIVES**  
2-, 3- and 4-color, fully color corrected.

**8 EKTACOLOR CONVERSIONS**  
Photo-composed from your art work or transparency. Color corrected—undercolor removal. Continuous tone positives can be supplied or made at your shop.

**GRAPHIC ARTS:** Improved color correction techniques used in our separation service will assure you of finer reproduction at a savings in time and costs.

**We are geared to meet your most demanding requirements for top-notch reproduction quality and fast, dependable service.**

Phone or write today for complete information

James R. Rose, formerly with Eastman Kodak Research Laboratories was for the past 6 years, director of Color Control Laboratories.

**JAMES R. ROSE COLOR LABORATORIES**  
611 Third Avenue, New York 16, N. Y. MU 4-5560

## Medical advertising

(Continued from page 16)

Medical advertising scrupulously avoids approaching the lay public except in the form of institutional advertising; product names and product recommendations are publicized only to the medical profession. Although penicillin, sulfadiazine, Aureomycin, and many trade names such as Benzedrine, Ivyol, Creemosuxidine, Amphojel, Pyrabensamine and Unicaps are household words, they were introduced and promoted solely to the medical and pharmaceutical profession. In each case, they were marketed only after the most careful study of their uses and disadvantages, and in each case the advertising carried the *whole* story as it was known at the time of their introduction to physicians.

### An ever-changing story

No advertising is more consistently revised and brought up to date than medical advertising. Members of the industry working in this field daily read many thousands more words of medical writing which appear in the several hundred medical journals than most physicians can read in a month. It is through medical advertising that the busy physician keeps posted regarding the ever-increasing growth of medical knowledge. Without advertising, it would take many years before the discovery of a new therapeutic agent would become generally known to practicing physicians. Even today, medical schools are not as quick to include new developments in their curriculums as are their respective alumni.

But this vital audience is not only receptive to the written word in medical advertising; they also respond to good art. Any artist who feels his clients are unappreciative of his finer, subtler efforts will do well to solicit medical advertisers. Some of the most striking artwork being produced in the country today is in the field of medical advertising. In Philadelphia alone, Sharp & Dohme, Wyeth, Smith, Kline & French, Wampole, National Drug, Raymer, McNeil and other pharmaceutical manufacturers, have purchased artwork from such outstanding artists as Matt Leibowitz, Paul Rand, Roy McKie, Joe Panopinto, Ray Ballinger, John Gough, George Sulpizio.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Circulation office, 43 E. 49th St., NYC, 17.



## **SARRA** INC. **SHOOTS TO SELL....**

... with photographic illustrations that spark attention to bring sales response.

You'll find that Sarra's team of visual experts bring more than technical excellence and advertising know-how to your assignment.

Something *extra* gets into the picture ... something that gives emotional impact to stimulate buying action.

Whatever your need may be ... whether photographic illustration, industrial film or a TV commercial, you'll find that Sarra contributes creative imagination to dramatize your product's appeal.

You call the shots ... let Sarra make them.



## **SARRA** INC.

SPECIALISTS IN VISUAL SELLING  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

**PHOTOGRAPHIC ILLUSTRATION • TELEVISION COMMERCIALS • MOTION PICTURES • SOUND SLIDE FILMS**



For that special assignment... Designers **3**

115 West 45th Street, N. Y. 36, N. Y.



## quote:

### Sympathy replacing slickness

"The selection reveals that photographers are getting away from the slick glamour picture, and devoting themselves to sympathetic shots of human beings involved in the daily struggle to make ends meet. Increasing use is being made in press and magazine photography of miniature and reflex cameras to catch truly unposed pictures, and there is more effort even under difficult light conditions to avoid the harsh, unreal effect of the flash."

Dr. Fritz Neugass' writing "A New Generation of Photographers in USA," Camera, Feb.

### AD's on par with AE's

"The Art Director's most inventive and courageous expressions are often strangled by the Account Executives. I might add, as an aside, that in an effort to cure this situation in our own office, we deviated from the typical organization chart and put the Art Director on a par with the Account Executives. If there is a conflict, it can be resolved only at the very top level."

Alfred Auerbach from a symposium fostered by the Museum of Modern Art.

### So-called modern

"So-called modern design is merely design for design's sake. It is not an efficient arrangement of elements, but intended as art in itself. The designer becomes a rug maker. I know of one art director who dealt with type this way. In one ad, he wanted his headlines handled like 'cool-gray silvery bands.' He was neither concerned with legibility or successful advertising. This type of design is accepted over the heads of business people. It takes advantage of modern art devices such as out of focus photography, etc. It is accepted merely because it is different. But there is a final irony. People have become so educated that unusual color or non-realistic treatments of subject matter no longer affect them. While this approach was legitimate because it was offensive, it ultimately became harmless and because it was harmless it lost out. Now the trend is toward the revival of forgotten things, the application of the most orthodox forms.

"This is like a burglar dressing as a policeman!"

M. F. Agha—Sacred Cows and Other Pets, writing in "Type Talk."





ACTUAL SIZE OF TRIAL TUBE

*At last! . . .  
and it could not have become a reality  
until this mid-20th Century . . . a new vehicle,  
PLASTIC, has been transmuted into flowing color for the artist's palette.  
Today, every artist owes it to his talent to*

# Discover **MAGNA** Plastic artist paint

*the miracle modern medium of our time!*

Bocour's Magna Plastic Artist Paint is revolutionary in development, and revolutionary in its end result: for in Magna, the pigments are *locked* in the molecular structure of the vehicle! The color and the carrier are not simply blended; they are actually and ideally *one*!

#### **MAGNA IS PERMANENT!**

The miracle new plastic vehicle preserves the eternal, unchanging essence of color as the old oils never could. Under Fadeometer tests equal to 200 years of aging, Magna colors remain constant!

#### **MAGNA IS FAST DRYING!**

Used from the tube, Magna dries in two hours or less!

#### **MAGNA IS BRILLIANT, INTENSE, VERSATILE!**

Use it exactly as you use fine oil paints. For direct painting, for underpainting, for transparent water color effect. Magna is completely compatible with linseed oil and turpentine.

Magna Trial Set includes these sample colors, replacement in a full range of colors in studio size tubes, at your dealer.

ALIZARIN CRIMSON  
BURNT SIENNA  
BURNT UMBER  
CADMIUM YELLOW MED.  
CADMIUM RED LIGHT  
COBALT BLUE  
IVORY BLACK  
PERMANENT GREEN LGT.  
ULTRAMARINE BLUE  
VIRIDIAN GREEN  
YELLOW OCHRE  
ZINC WHITE



**SPECIAL INTRODUCTORY OFFER:** Because we know that once you try the new, miracle—Magna, you will want replacements in regular, studio size tubes. The Magna Trial Set, worth well over \$5, is made available to you at the one-time-only **SPECIAL PRICE OF \$3.75**. Discover **MAGNA** today! Mail this coupon for your **MAGNA TRIAL SET!**

**Bocour Artist Colors** | or at Your Dealer  
500 WEST 52 STREET, NEW YORK 19, N. Y.

☐ Please send me, postpaid, the Magna Trial Set, at the one-time-only, special price of \$3.75.

☐ Please send me full information about Magna.

enclosed is \$\_\_\_\_\_ ☐ check ☐ money order (in N.Y.C. add 3% sales tax)

name\_\_\_\_\_

address\_\_\_\_\_

city\_\_\_\_\_ zone\_\_\_\_\_ state\_\_\_\_\_



representing JOHN HAMMER  
CHARLES HAWES  
VICTOR KALIN  
STAN KLIMLEY  
JACKSON LOWELL  
ART SEIDEN  
NED SEIDLER

DICK CHENAULT, INC.

a complete art service

17 east 48th street  
new york 17, n. y.  
PLAZA 1-0095 6

# Louis Hoebermann

*Photographic illustrations that Sell*  
illustrative | still life | commercial | publicity

49 west 44 street

VANderbilt 6-0006

## letters to the editor

Thanks,  
and the best of luck to you

I was in dismay seeing my stencil cut, signifying the end of my subscription. You see, now it's my only real contact with the latest in art circles today. My folks forward it to me, as I am in a combat engineer outfit here in North Korea. And it never was more welcomed . . . As you might guess.

I could hardly wait to send off my money order for two years. I wouldn't trade it for anything. I'll rotate next August, so please keep it going to my home . . . I'll always get it then. Till I see my next swell issue of AD&SN, best of luck with the best of its kind.

Jas. Maloney, U.S. Engineers,  
Korea

### So terribly final

I was dismayed to receive my stencil in the mail the other day. It has all the terrible finality of a death certificate, and makes me feel as though I had been cashiered out of the service of my profession, stripped of my T-square and triangle.

To dispel this ignominious cloud that hangs over me, I enclose my stencil and my check for a year's subscription, and I hope that my stencil and I may be restored to our rightful places.

William J. Gunn, Advertising Art,  
Boston, Mass.

### All this . . . and a subscription too!

Along with this note of congratulations on the continuance of a very commendable job being done in behalf of the advertising artist, and particularly because of the compliment you extend each month to the promising young artist—please accept my order for a two-year subscription, beginning as soon as possible!

Samuel Cooper  
Drexel Hill, Pa.

### Swipe pile . . .

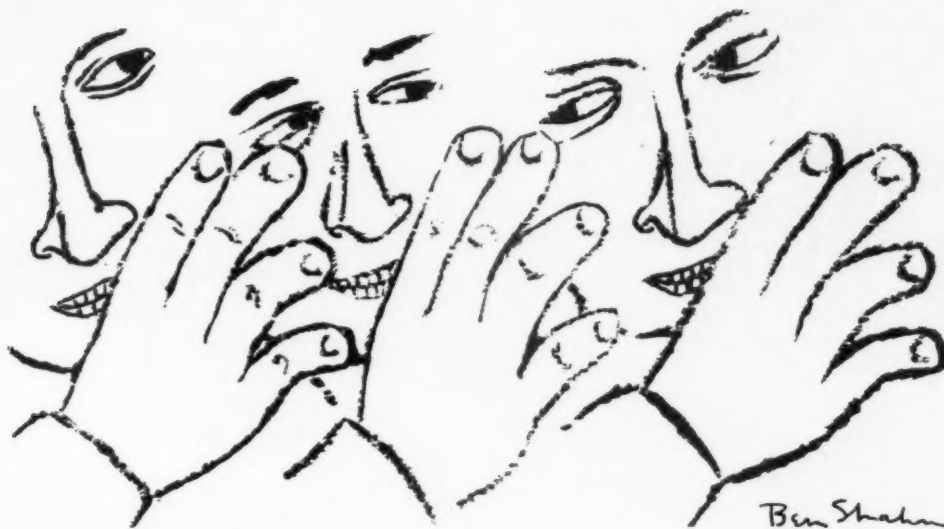
Would like to take this opportunity to tell you that the AD & S News is one of our favorite publications here in our art department. The only drawback is that copies left in sight on a desk have an odd habit of disappearing.

Jane Wright, Asst. Art Buyer,  
Gardner Advertising Co., St.  
Louis, Mo.

### Pulling power appreciated . . .

There has been an excellent response to the Guild write-up in your February issue. Both Directories and lecture series tickets were requested by mail. We are indebted to your magazine for this.

Wm. H. Campbell, Pres.  
The Artists Guild, Phil.



**"JOBS UNLIMITED**

*places more Art Personnel than any agency in America"*

jobs unlimited / advertising personnel specialists, 16 east 50th street, n. y. c., plaza 3-4123

TRADITIONAL  
**Winsor & Newton**  
QUALITY

**Series 7**  
**"ALBATA"**  
THE WORLD'S  
FINEST  
WATER COLOR  
BRUSH

Finest Pure Red  
Sable Hair Brushes  
that possess great  
strength and long  
fine points.  
Available sizes  
000 through 14.

**Designers' Superfine Gouache Colors**

Commercial Artists and Illustrators will find these colors superior to any poster or ordinary gouache color. A range of 59 colors of extreme brilliance, priced right for general studio use.

902 BROADWAY, NEW YORK 10, N. Y.

Canadian Agents: THE HUGHES OWEN CO., LTD. • Head Office, MONTREAL

**"Are you making your name a big one in art?"**



asks  
**ALBERT DORNE**  
one of America's  
highest-paid illustrators

"You probably know working artists who don't seem to be getting anywhere...and don't know why. Maybe you're hanging on the same question mark! There's just one answer to it. It isn't experience alone or even talent alone that makes the big difference in success in art—it's *top professional know-how!* That's what gives you the authority, the confidence, the standout performance that pushes artists to the top!

Today you can get that top professional training with America's 12 Most Famous Artists guiding your way. And you can get it right in your own home—the perfect way for a working artist to study art! The time for you to start is right now. *Today*...send for our beautifully illustrated FREE booklet that gives you all the details about the Famous Artists Course and how it means success in your art career."

**FACULTY**

Norman Rockwell  
Al Parker  
Jon Whitcomb  
Ben Stahl  
Stevan Dohanos  
Robert Fawcett  
Harold Von Schmidt  
Austin Briggs  
Peter Helck  
John Altkerton  
Fred Ludekens  
Albert Dorne

**FAMOUS ARTISTS COURSE**

Studio 41 - E3, Westport, Conn.

Please send me free booklet on how to get to the top in art.

Mr. \_\_\_\_\_  
Mrs. \_\_\_\_\_ Age \_\_\_\_\_  
Miss \_\_\_\_\_  
Address \_\_\_\_\_  
City, Zone, State \_\_\_\_\_



PAUL WING STUDIOS • PLAZA 3-9095  
480 LEXINGTON AVENUE, NEW YORK, N. Y.



### Herald Tribune cuts size, simplifies headlines

Page width of the New York Herald Tribune has been reduced to  $15\frac{7}{16}$ " and a new headline style has been adopted. Gilbert Farrar, who has redesigned many newspapers, helped the Tribune establish a headline style free from multiple banks. Most first page heads, for example, consist of two or three lines set full, same length, and centered. There is a preponderance of two-column heads with the story running in two columns beneath, making stories appear shorter and more inviting and giving greater freedom to the headline writer. Some two-column heads have a three-word italic one-line pre-head. Inside the paper there is greater grouping of news and feature material.

### Graphic Arts Center planned by Columbia

Columbia University is planning a Graphic Arts Center that will make available to the industry her resources for research, study and exhibition purposes and will train administrative and executive personnel for all phases of the graphic arts. The program would make available more than 30,000 volumes and 100,000 items presently stored away. Thomas Roy Jones, President of Daystrom, Inc., is chairman of the program to raise the \$750,000 needed to make the plan a reality.

### AAW convention opens June 21

West Coast advertisers will open the fiftieth anniversary convention of the Advertising Association of the West. The golden date will be celebrated in the Golden Gate city, San Francisco, because 1953 is also the 50th year birthday of the SF Advertising Club. Convention will run through June 25.

### Jamison leads JEC

The Joint Ethics Committee has named John E. Jamison, J. M. Mathes Art Director, chairman for the coming year. Henry Mitchell Havemeyer of Hazard Advertising was named vice chairman. Secretary is Cecil Baumgarten, Green-Brodie AD. Illustrator Floyd Davis is treasurer.

### LNA show points up promotional trends

With the judging of the material for the 3rd Lithographic Awards Competition completed and the exhibit being readied for opening May 18, the following trends have been reported by the judges: greater use of light and motion in displays; more transparencies used; more entries from automotive and pharmaceutical industries; increased use of lithography for periodicals; more use of screens 150-line or finer. Show will be at the Architectural League Gallery, 115 E. 40th St., May 18-29. It opens at Chicago's Edgewater Beach Hotel, June 16-18.

### New color print and processing group set up by Kodak

Eastman Kodak Company's processing stations and color units at Rochester are being combined to form a new color print and processing organization. Marion E. Russell is manager of the organization.

### Publishers merge

Pellegrini & Cudahy, publisher of many art and graphic art books and distributor of Penrose Annual and the Annual of Advertising and Editorial Art of the New York Art Directors Club, has combined with Farrar, Strauss & Young. The combined lists will be published under the FS&Y imprint.

### Magazine announcements

House Beautiful's Guide for the Bride, up to now published semi-annually, goes quarterly with the October issue. It will increase fashion coverage. AD is Wallace Hainline.

TV Screen is new magazine being started up by Hillman Periodicals. William Caperelle will be AD.

Sutton Publishing, N. Y., started up Electronic Equipment in March with a circulation of over 25,000. Editorial illustrations are staff drawn. Photos from manufacturers.

Honk! is new publication for hot rodders. Published by Trend, Inc., Los Angeles, it is aimed at the 16-20 year age group, hit the stands in early April with 250,000 copies.

### Sarnoff sees end of TV films

If David Sarnoff, RCA board Chairman, is correct, TV films, now riding the crest of a high wave of growth, are on the way or soon will be out. Addressing the Institute of Radio Engineers recently he predicted that magnetic-tape recording of pictures as well as sound will eventually replace film. It will be simpler, cheaper, will extend into color TV and into Hollywood as well, according to Mr. Sarnoff.

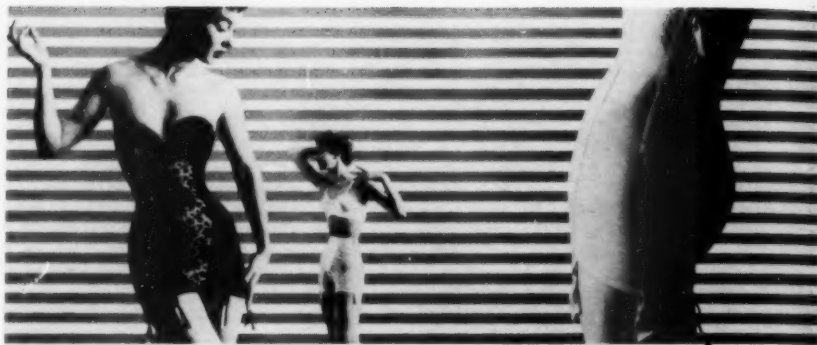
### POPAI show reveals display design trends

The annual Point of Purchase Advertising Institute convention held in Chicago in April focused attention on how buying habits are affecting the design of point-of-purchase advertising. In a recent survey of the field, Printer's Ink noted a marked preference for displays that expose the product neatly in a small space; show essential facts of use, quality, price and brand; and facilitate better self-service and self-selection.

Photographers and graphic arts suppliers and buyers will soon participate in New York's first semi-annual Advertising Essentials Show opening at the Hotel Biltmore, June 9th and 10th, to be held exclusively for the various trades and professions servicing the advertising field.

Among the many exhibits scheduled to date will be the latest developments in color transparencies by Robert Crandall Associates, three-dimensional color by Stereo Realist, and a new commercial art and photographic method that reduces the cost of color reproduction by the Bourges Color, Inc. There will be displays of the newest process color work by Transcolor Corporation, York Litho Co., Shore Color, Wedgewood Press, Artistic Reproductions, Inc., and unique point of sale merchandising displays featuring giant color transparencies by William Melish Harris Associates-Photocolor Studios, Inc., and Lens Craft Studios will be among those presenting modern techniques of photo murals and enlargement coloring, and new advances in continuous tone photographic color prints by the quantity dye transfer method, will be shown by Thomas B. Noble Associates. A special exhibit of the metallic acetate polystyrene finishing process for displays is to be presented by Coating Products and advanced packaging design ideas by Ingersoll Studios. Curtis Paper Company (Baltimore) and Stevens-Nelson Paper Co. will exhibit.

The Chicago post office used colored slides to speed the auctioning of 662 lots of unclaimed merchandise. The P. O. said the experiment was a success, would be evaluated in Washington and possibly used in other cities when necessary. Merchandise was displayed the day before the auction. The day of the auction 35mm slides were shown via an Ampro Premier-30 sound motion picture projector equipped with a 2 x 2 1000 watt slide attachment. The attachment eliminated the need for separate slide and movie equipment.



# MAINSTAY

A disarming second performance in a really tight spot makes the Telen appear the upper half genius and comedian. Here the matchless jester, that stands up to hostile armies and reigns not only as flexible and smooth as a length of ribbon. Here's the Telen someone like that a perfect perfect being that won't put a side a ship anywhere from you in Special mental ability special being, and that special way with upper make this appear the one wonderful class for the job. Check where you sleep to see you and the quality, name, and not just one decorated to look like it.

The 27th annual convention of the Advertising Typographers Association of America will be September 23-26 at the Williamsburg Inn, Williamsburg, Va. Convention chairman Anthony Perussi, Advertising Agencies Service Co., says all information will be presented via panel discussions.



# WOR

WDR

50 paintings and sketches of Canadian cities, from the Seagram collection, "Cities of Canada" are touring South America and Europe prior to visiting the 22 Canadian cities represented in the painting series. Artists were commissioned and paintings selected with the cooperation of officers of the Royal Canadian Academy. The House of Seagram, feeling that while painters were busy with the outdoor scenes in Canada, city painting had been neglected. Consequently they commissioned a score of leading Canadian painters, working in different styles, to record their impressions of 22 leading Canadian cities. Primary purpose of the Seagram collection and tour is to win friends for Canada. The touring exhibit is complete with booklets, a portable gallery and shipping cases. The art direction for the entire exhibit and the booklets was by Reginald W. Murdock, Director of Planning and Development, Public & Industrial Relations Ltd. Shown above is "City of Toronto", by J. S. Hallam.

## Artists Guild exhibition opens at SOI Gallery, May 19

In its first annual comprehensive exhibition since the war, the Artists Guild of New York is honoring its charter members. Show will be at the Society of Illustrators Gallery, 128 E. 63rd St., from May 19-31.

There will be a separate grouping of the work of the charter members, and entries from such members as Norman Rockwell, C. B. Falls, Fred Cooper, Harold von Schmidt and others are expected.

Entries by regular and junior members will also be hung in groups. Each division will be judged separately by an outside jury and will receive prizes.

A dinner meeting, May 19, will open the show and will honor the 66 men who founded the Artists Guild in 1920.

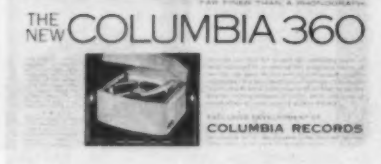
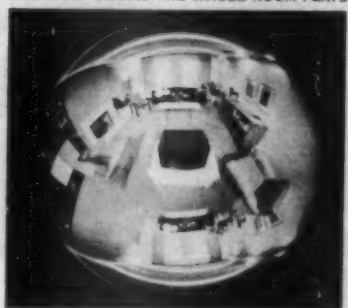


**Poster technique** and vivid color employed by Rene Gruau for this stopper ad for Crescendo. Dundes & Frank AD was Warren R. Boege. Ad has non-process color effect. Large flower is orange with black center. Leaves are bold green. Background is soft blue. Gloves are white, pink, light tan, black.



**Sidewise stopper** designed for Aptitude Shoes by Friend, Reiss, McGlone AD Matthew Cohen and photographer Richard Avedon. Says Cohen, "We wanted to stop the average magazine-flipper. While playing with the layout I discovered that by turning the photo on end a startling result was achieved."

SWITCH IT ON AND THE WHOLE ROOM PLAYS



**Circular effect** secured by using 180 degree lens, pasting two photos together to get 360 degree image. Circular effect reinforces idea that the recorder being advertised has two sound projectors each producing 180 degree arcs of sound. The machine does in sound what the ad does pictorially. Columbia AD Irving Townsend and McCann-Erickson's James Kleid teamed up with photographer Ralph Steiner.

## Display costs pass peak

Art and production costs of advertising displays is levelling off, may drop in 1953, according to a survey made by Advertising Age. AA reports there is no longer a shortage of materials, labor costs have levelled off for the present, and new display materials, such as plastics, have been developed. Reviewing one producer's costs since 1940, the survey reveals that air-brush work went up from \$2 per hour in 1940 to \$4 in 1947 and from \$10-\$40 today. Per word cost of lettering has risen from \$2 to \$3. Illustration jumped 25% since the end of the war. The survey also reports cost conscious advertisers making greater use of combination runs and being more careful to buy in exact quantity needed, avoiding costly overorders or reorders.

# Quillscript

## Pen-flavored type face issued by ATF

Quillscript, designed by Tommy Thompson, is now available in 14, 18, 24, 30, 36 and 48 point sizes. It mixes well with traditional types, can be used for all-cap lines, has a dozen alternate characters to make it facile. It is a light script. Specimen sheets available from Frank Gerhart, American Type Founders, 200 Elmora Ave., Elizabeth B, New Jersey.

## 50-books point up American design style

Joseph Blumenthal, foreman of the jury for the Fifty Books of the Year Exhibition of the AIGA, called attention to the emergence of a definite American style in book design. "The early exhibitions were printer's shows. This is a designer's show," he said. Mr. Blumenthal observed that the show revealed "bright, colorful typography and yet retains the sound and solid appearance that must be found in a serious piece of literature. The show runs in Boston, at the Public Library, April 28-May 29; in Philadelphia at the Free Public Library, April 29-May 21; in Dallas at the Museum of Art, May 15-May 29; and in Chicago at the Newberry Library from May 15-May 29.



## POPAI elects for 1953

William L. Stensgaard, President of W. L. Stensgaard & Associates of Chicago, has been reelected president of POPAI for the 1953-54 season. Edw. K. Whitmore, President of Oberly & Newell Lithograph Corp., was reelected Chairman of the Board. Walter J. Ash, Vice President of Consolidated Litho Corp. continues as first VP. William Melish Harris is 2nd VP and General Chairman of the 1954 Annual Symposium and Exhibit which will be held in New York. Paul Godell, VP of Arvey Corp., was selected POPAI Western VP. J. Kingsley Gould continues as Executive Director and Harry Fenster as Treasurer.



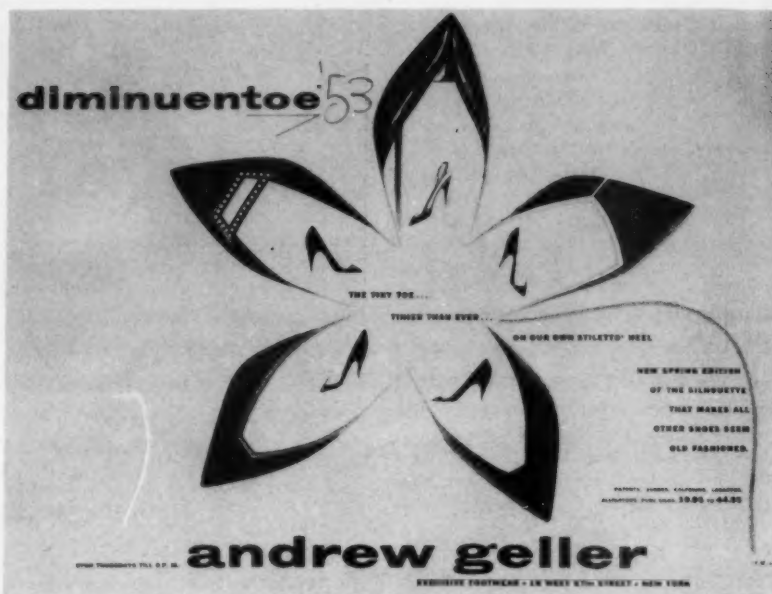
**Not a new style** but a fresh way of making you stop and look again. Close-up of socks on model gives maximum space to the merchandise. Different sock on each foot gets double attention, double display. Wynn Moroz took the picture for Diamond-Barnett AD Helmut Krone.

## Kobak reviews ARF research projects

Edgar Kobak, president of Advertising Research Foundation, outlined present and future research plans of the Foundation for the 4th Annual Advertising Institute sponsored by Emory University and the Atlanta Advertising Club.

New projects being developed are: 1) to determine psychological reasons why people buy; 2) to determine who buys certain types of so-called men's products and the relative influence of men and women on the purchasing decision; 3) to explore the development of an economic and marketing data project.

Current projects include a study of printed advertising rating methods to determine whether an adequate and practical method can be developed to measure the readership of printed advertisements.



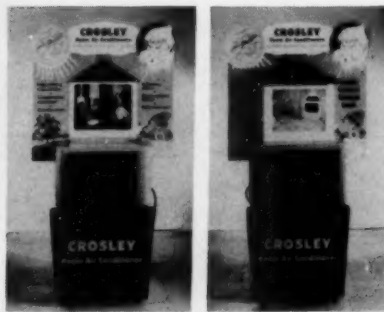
**Maximentoe impact** built into this shoe ad by AD Edward Gambale and artist Mary Suzuki. R. S. Buckbinder, of The Frederick-Clinton Co., explains, "In seeking a fresh way of showing style variety with some Spring symbolism, our AD hit on this floral design which in addition to being unusual, effectively dramatizes the forepart of the shoe where the detail is important."



**High class smoke.** Objective of du Maurier ads is to appeal to the sophisticated, discriminating. Cigarette is at least ten cents per package above popular prices. Aim is for snob-appeal with "unstaged" poses and believable pictures. Copy is separated from package illustration through design treatment that suggests the "M" of the du Maurier trade mark. Conceived and executed for Columbia Tobacco Co. by William Bernbach and AD Robert Gage of Doyle, Dane, Bernbach, Inc.

## ASL plans summer sessions

The Art Students League of New York is opening a summer session in Woodstock and in New York City. Woodstock classes will begin July 6, end August 29. NYC classes will run from June 1 to August 28. An illustrated catalog is available from the League at 215 W. 57th Street, NYC



**It pays to be two-faced.** This double faced aisle display for Crosley Room Air Conditioners was designed by Kling Studios to reach traffic bound in either direction. Illuminated dimensional shadow box scenes against full color lithographed background emphasize product's year round advantages.





**Dots give ad a dash** for Russeks in N. Y. Times Magazine. More than a stopper, dot background dramatizes the dot-reversing dress and hat. Says Advertising Director Ben Lichtenstein, "We realized the dots of the merchandise would be difficult to reproduce as they were so tiny . . . photographer Bill Bell suggested the huge dot background." Red oval behind figure and red type spark predominantly black and white ad.



**Daring pays off.** One of a series of on-end ads being run in Life by Jarman Shoe Company. Full color eye-stopper got more than recognition from other art directors. One new dealer joined the Jarman ranks on the basis of the ad alone and customer and dealer response "has exceeded anything we have ever experienced." Dye transfer print by Shumate Commercial Photo Service, Nashville. Richard D. Williams, Jarman AD, Earle T. Bumpous and Steve McGaw worked with Robert G. Fields Advertising Agency to create this campaign.



#### Seattle joins NSAD

The Seattle Art Directors Group is the 17th and newest member of the National Society of Art Directors. Douglas Murray, of Botsford, Constantine & Gardner is club president. Secretary is Harold W. Petersen, American Printing & Lithographing. The club's annual show was held in April.



#### William Adriance, NSAD founder

The National Society of Art Directors has lost one of its greatest friends and staunchest supporters. On April first William A. Adriance, for many years AD of Brooke, Smith, French and Dorrance, died in his home at Stamford, Conn.

The National Society owes its very existence to the efforts of this man. He believed in a national organization of Art Directors when many held such a notion fantastic.

During his tenure as the president of New York AD Club (1942-1943), Adriance started things moving when he revived a ten-year old idea for the creation of a National Art Directors Association and introduced it as the first project of the newly organized Advisory Board of the Art Directors Club of New York.

The Advisory Board, organized in 1942 and composed of all past presidents, was

in itself a creation of Bill Adriance: he was its chairman in 1947-1949.

In 1944 he was appointed chairman of a special committee to set up a National organization, following Advisory Board's recommendation.

The charter was drawn up in 1945 and with the signing of clubs from New York, Philadelphia, Chicago, Los Angeles and Boston, the National Society of Art Directors became a reality.

Bill Adriance lived to see this original organization develop into a network of Art Directors Clubs in seventeen cities, from Seattle to Atlanta, from Los Angeles to Montreal, and with a membership of more than 2,000.

For his devoted efforts on behalf of the National Society of Art Directors and for his many other services as President, as Secretary and as Chairman of numerous committees, Adriance was awarded the Meritorious Certificate of Extraordinary Service, the highest honor bestowed to a member by the Art Directors Club of New York.

The loss of Bill Adriance will be felt in Art Directors Clubs all over the nation.

His high ideals, his persistence in working for the betterment of Club activities and the unselfishness with which he worked, will set a standard and be an inspiration for his fellow Art Directors.



#### NSAD award to Arthur Lougee

Arthur T. Lougee, AD of Publications for Ford Motor Co., has been voted Art Director of The Year by his fellow NSAD members. The results of the nation-wide balloting were made known just as this issue of AD&SN went to press. Mr. Lougee's work, and that of ten other outstanding art directors nominated for the honor, was described in the March issue of AD&SN. Balloting was conducted by the National Society. The presentation will take place May 13th in Detroit.



**Judges all** These men judged the recent annual exhibition held by Atlanta ADs: John Mather Lupton, president, John Mather Lupton & Company, New York; William Miller, art director for General Outdoor Advertising Company and president of the Chicago Art Directors Club; and Clyde Bedell, advertising consultant and lecturer, Park Ridge, Illinois. They are shown with Pat Denman, president of the Atlanta Art Directors Club, and Don Thorner, chairman of the Exhibits Committee. Show was part of the Advertising Institute held at Emory University under the sponsorship of the Atlanta Advertising Club and Emory. At the close of the Institute the art exhibit was moved to the Atlanta Public Library.



**Here's a good one** the folks are saying as they study pieces at the 4th Annual Exhibit of Art in Advertising & Industry sponsored by the Art Directors Club of Boston. Show ran for two days at the Charter Room in the New England Mutual Building. Activities such as this have helped boost club membership past the 130 mark. Club officers are Earle Bean, president; Karl Freyer, v. p.; Thomas Baker, secretary and Fred Russell, treasurer.

### Editorial section, more color to feature 32nd annual

According to Martin Stevens, designer of the 32nd Annual of Advertising Art, the new annual will have a large editorial picture section featuring the Art Director as seen by a prominent business man, an advertising manager, a store person, a copy chief, an agency head, an account executive, an artist's agent and several others.

There will be more color pages in the 32nd Annual, and Mr. Stevens says he expects to use a laminated cover. The committee working on the book consists of the following: Robert McCallum, Chairman; James Buckham, Board Member, Finance; Heyworth Campbell, Advisory; Mahlon Cline, Business Manager; George Failes, Editor; Arthur Hawkins, Jr. Advisory; Ralph Seberhagen, Publicity; Martin Stevens, Designer; Roy Tillotson, President; Pellegrini and Cudahy are the publishers.



### Variety with quality features Boston's 4th annual show

"The best yet" was the comment of visitors and exhibitors alike concerning the 4th Annual Exhibit of Art in Advertising & Industry sponsored by the Art Directors Club of Boston, held March 31 and April 1st.

Over 1500 attended the two day event, held in the beautiful Charter Room of the New England Mutual Building, Boston. The work of ninety-two commercial artists and photographers, was displayed. The quality and variety was outstanding, from the striking Ben Nason exhibit invitations and posters to the giant pencil mobiles designed by Earle Bean, Club President.

Noteworthy was the paper sculpture by Tad Lipski, world famous authority on this art, now located in Boston. The exhibit foyer featured the colorful ceramic figurine trade-mark designs of Prescott W. Baston, of Sebastian Studio.

Tom Baker, Club Secretary, and head of Baker Studios showed several Parker Game designs which have been breaking sales records all over the country.

Bill Zorigian, of Zorigian Studios had the largest and most varied exhibit. Creative Photographers, Davis Studio and George Cushing Studio, had illuminated displays of color transparencies.

Associated Artists, headed by John Donovan not only contributed a beautifully mounted and extensive display of highest quality, but designed a colorful mobile especially for the staircase entrance to the exhibit hall.

A well attended preview cocktail party for art buyers and agency executives was enjoyed by 150 members and guests. Mr. H. R. Giger, Exhibit Treasurer and Stephen O'Leary, AD McCann-Erickson, Exhibit Chairman were hosts. Mrs. Giger provided decorations and acted as hostess. Five Rogers Models, in charge of Mrs. Roly Rogers, served the refreshments.

Illustrated is the exhibit committee discussing plans for the 2-day show. Left to right: Dominick DePalma, Pres. Boston Silk Screen Process Printers; Rudi Giger, H. R. Giger, Ltd; Stephen O'Leary, Chairman of Exhibit; Earle H. Bean, President of Art Directors Club of Boston; William Zorigian, Zorigian Studios.



**How about this one?** David Green, member of the Los Angeles County Museum staff and one of the judges for the Los Angeles Art Directors Club 8th Annual Art Directors Show queries fellow judges on a poster entry. Facing Green is Paul Smith, v. p. and AD of Calkins, Holden, Carlock, McClinton & Smith, N. Y.; next in line is illustrator Donald Teague, then comes Bob Freeman, AD for Charles R. Stuart agency in San Francisco. Show, held at the New County Museum, was pictorially reviewed in the April issue of AD&SN.

## chapter clips

**Atlanta:** At a recent meeting John J. Newman, artist and consultant for Grumbacher, gave a demonstration and talk on casein painting . . . William Miller, president of the Chicago AD club and Roger Barton, editor of Advertising Agency magazine, addressed the 4th Annual Atlanta Advertising Institute . . . the club's annual exhibition was held at the Institute and then moved to the Atlanta Public Library for a week's display . . .

**Baltimore:** Howard N. King, Intertype Corp. Typographic Counselor, addressed the club March 26 . . . he gave an illustrated lecture on "Advertising Needs the New Look". . .

**Chicago:** Co-sponsored a forum on Gravure with the Advertising Agency Production Men's Club. Forum was run by the Gravure Technical Association . . .

**New York:** Recent luncheons have featured everything from a film on golf for experts and duffers to talks by caricaturist William Auerbach-Levy, Metropolitan Opera set-designer Charles Ellson, Marion (Private) Hargrove, stamp collector Jaques Minkus, CBS-TV scenic design manager Richard L. Hopkins, American Airlines Chief Engineer Gould Beard, and designer Merle Armitage . . .



**On the record** The Historical Book Committee of the Art Directors Club of New York, lead by Nathaniel Pousette-Dart, has been holding a series of panel discussions on various business and esthetic phases of art direction. These discussions have been recorded and will form the basis of a book being planned by PD. Plan of the forums has been to throw out a series of prepared questions to a selected panel and record their comments and those of the audience. Shown above, at speakers table for one of these sessions are: William Morrison, Anderson & Cairns, Inc. AD; William Longyear, moderator for the evening, Pratt Institute; John Jamison, J. M. Mathes; Robert Blattner, Reader's Digest and Club Executive Secretary, Winifred Karn.



**contact**  
Vince Salerno  
Al Getz  
Frank De Cicco



676 North St. Clair Street, Chicago 11, Illinois, Whitehall 4-3340

32



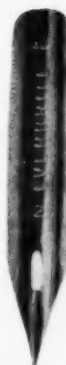
*in New York*

## BARRY STEPHENS STUDIO

*120 W. 50th Street*

*New York 19, N.Y.*

*Circle 5-5471*



Frederic Varady  
Geoffrey Biggs  
Milton Wolsky  
Stan Ekman  
John Floherty, Jr.  
Earl Cordrey  
Ben Hur Baz  
George Mayers  
Ken Riley  
Tran Mawicke  
Bob Hilbert  
Eddie Chan  
Bill Randall  
Roswell Keller  
George Kanelous  
Don Neiser  
Harvey Kidder

**contact**

Albert Sirianni  
John Dinan  
Glenn Cross

# Public Apology

If Director's Art has implied that every working artist is included in its file, it has done so erroneously ... and wishes to apologize publicly.

Apparently there are still a few (very few) artists around who have not yet registered with D'A, (but they're comin' in mighty fast!)

Director's Art, America's amazing clearing house for artwork does include most of the artists around (over 3,000 of them) together with their 20,000 sample proofs. These are all carefully cross-indexed as to style, technique and price.

Every proof in our file is there to help you choose an artist...for any purpose.

And D'A is just itching to send these proofs to you, free of charge\*. Just call or write us.

**DIRECTOR'S ART**  
7 West 44th Street  
Murray Hill-7-3157

\* D'A collects its commission from the artist.

## FRANK GERSHAW, HABERSHAW STUDIOS

During a brief visit with the Art Editor at the J. Walter Thompson Company, some time ago, I noticed the extensive size of their Art Files. Intrigued by the multi-colored cards in the file and cognizant of the fact that the file contained an impressive number of cards, the writer decided to come back some day for a closer look and more arithmetical computation of the number of artists who were interested in doing business with the world's largest advertising firm.

This visit was arranged through Miss Dione M. Guffey, gracious Art Editor of the J. Walter Thompson Company. Miss Guffey is a former student of Moholy-Nagy, Archipenko and Brodovitch, and also taught fine arts at the college level before coming into the advertising field.

The mammoth files, it turned out, have some 5,000 reference cards in it. These are broken down into 55 classifications ranging from: Airbrush through three dimensional, photography, etc., etc. Illustration, of course, is the largest classification, containing such groupings as Humorous, Fantastic, Industrial, Fashion, Decorative, Religious and other descriptive captions. Its sheer size speaks for its completeness. The photography classification is also quite large and has such sub-headings: as High Speed, Experimental, Unusual, Documentary, and Travel.

Interviews with the Art Editor are available to all artists whose work may be useful to J. Walter Thompson Company; appointments are always open. After the interview, information pertinent to the classification of the artist is entered on one of the card files: Pink for Photography, Blue for Fine Arts and White for Commercial Art. A brief description and key number is given to each artist. There is also a cross file in which the artist's

name is entered under the correct classification of his work.

As the Art Editor discovers some interesting work by artists who have never visited Thompson, a file card is sent to him. If possible, it is requested that he come in for an interview. The file cards are in the form of a self-addressed post card—the reverse side carrying the information Thompson wants—if the artist cannot come in for the interview, all he need do is fill out the card and mail it back.

In conjunction with the Artists' File, Thompson maintains a file of Studios and Representatives. A complete file of sample work is kept, clipped from the many magazines coming into the Art Department. This file also includes proofs, tear sheets and original work.

Thompson's Art Editor regularly visits galleries, schools and exhibits to keep informed of new talent and new developments. Admittedly, the pet file is one called—"Young Artists with Talent". These are talents considered to be worth watching.

During the course of the interview with Miss Guffey, it became apparent that the "Art File" is but one component in an art office whose activities are very comprehensive and permeate into the constant creative work going on in the Dep't. This Art Department is a reservoir subject to constant call by many departments continually looking to it for source material.

Art Directors, Account Representatives and copy writers are always calling on the Art Editor for Art Needs related to their accounts. From her files of samples and tear sheets, she is able to show them a complete range of work—on which judgments and decisions can be based. Art Department personnel, in planning a campaign with a special artist in mind, can have a range of samples before them, so that layouts may be prepared which are consistent with the artist's own style.

The Art Editor, it seems, maintains a flow of New Art to all Thompson departments. The layout of the firm is such that a continuous stairway connects the three floors (a Mid-Manhattan Triplex). At the time of my visit, an exhibit of photography by Cartier-Bresson lined the stairway balustrades and ran throughout the entire 3 floors. This exhibit, incidentally, was a scoop for the company inasmuch as these pictures were shown simultaneously with the publication of Cartier-Bresson's recent book.

Exhibits are planned on the basis of Thompson's potential needs. One got the impression that there existed a very active creative group in the firm which was constantly searching for new ideas from an Art-in-Advertising value.

Because models are elements of the art in an ad, the Art Buyer supervises the Model File. Thompson maintains an Art Library filled with a great deal of research material. Active membership is maintained in important museums with which there is contact as to showings and other significant art events.

It would be most incomplete not to describe the all-off-white office designed by Lescaze for this largest of advertising agencies. Everything is white, or better, a restful off-white. The flooring is white marble. The lighting scheme throughout is what one might call "Artist's Dream"—technically, it leaves very little to be desired. All this—and White Typewriters, too.

Before leaving, the writer decided to take a closer look at the file again—for this was the original basis for his curiosity in visiting the company. The cards were pleasingly well-worn, indicating a healthy and constant usage. There are indeed a great many artists available to the Thompson Editor. But then, too, a big firm buys a lot of Art. Then came the \$64 question: How many of the artists' file cards remain in permanent restful repose after once making their way into the file? I never quite got the answer.

# New directions

in advertising and editorial art and design revealed in the  
32nd annual exhibition of the New York Art Directors Club

*Trend spotting is at best a risky business, as Arthur Hawkins points out. The shift in emphasis is often barely visible in a year, and, when noted, may not really be a trend at all. With this reservation in mind AD&SN has requested a number of the judges of the 32nd annual exhibition to spot what trends they could find in the categories they judged. Following their comments, below, are fully captioned illustrations of the medal and certificate winning pieces in the show and a complete, numerically arranged, directory of the entire show.*

## Informality, streamlined presentations

This year's Art Directors Show is marked by a growing spirit of informality which has seemed to be a trend for the past several years. This is probably due to the influx of the large number of talented young West Coast designers into the Eastern studios and agencies, or to a growing tendency to throw off the restrictions of traditional forms in an attempt to make advertising more interesting, more uninhibited, and in general, fresher.

This trend is noticeable not only in pictorial treatment, where an increasing number of cartoons, semi-humorous illustrations, and in general informal graphic treatments are to be seen, but also in less traditional type arrangements and an increasing use of uneven body text and an increasing "break by sense" tendency.

There seems to be an increase in highly decorative fashion advertising and a definite tendency toward shorter copy and a more simplified and postery treatment of illustrations in mass media.

In general, it would seem that the increasing volume of reading matter directed at the average consumer today coupled with the competition of other bids for his attention such as television, are resulting in a more streamlined approach to print advertising.

Paul R. Smith

## More and more realism

Upon glancing over this year's exhibition, the most noticeable trend would seem to point more and more to the realistic side of presentation! It appears that originality, together with good taste and using this realistic approach has been the sales-producing answer for many of the nation's

advertisers.

Advertising, using the less direct approach, is not among the missing however, but even here one finds a realism not apparent in previous years.

This use of realism has not stifled the creativeness of the art director, as this year's show will attest.

James Buckham

## More entries desired

These are my observations of the Show in general:

Typography and readability seem to be overlooked in many of the design categories.

Design of small ads were a minority this year and not as good as we've seen in the last two years.

Poster design and art has shown a pronounced weakness, hence no Kerwin A. Fulton medal award was made this year.

Advertising and editorial pages seem to be overrun with decorative humorous art, and seems to have reached a peak.

Fashion art in newspapers was particularly weak and not representative through lack of entries.

Despite some apparent weakness in some categories, the Show will be interesting as usual and should be seen.

Souren Ermoyan

## Direct mail outstanding

Submissions on the newspaper product illustration, poster and non-fiction were very few this year as they have been for several years. Out of the small number submitted it was difficult to choose a representative number and call it the best of the year. We on the committee knew

of so many other outstanding examples we had seen during the year. But unfortunately we could only choose from the proofs submitted to the Art Directors Club.

However, the booklets and direct mail ads category was profusely represented and the examples were so beautifully designed that it took a great deal of time to eliminate down to the proper number allotted to that section. Any of those that were necessarily eliminated would have been a good choice for the exhibition if we had had the space to accommodate them all.

Edward Cerullo

## Too many bison

Down in the south of France, near a place called Lescaux, is a cave where artists were at work some 20,000 years ago.

Bison, bison on the ceiling, bison on the walls and floors, bison all over the place—and beautifully drawn. I've often wondered: "What caveman painted the first bison, and how quickly did others come along to paint identical animals, and keep it up for centuries?" For here's a sin which we all know is as old as art itself.

I think of it now because, along with several other judges, I've just finished looking at 8,000 or more proofs submitted for awards as advertising art.

Much of what we saw was clean, provocative, exactly what you'd expect when a creative art director takes hold of a problem and follows it through to its logical solution. I could easily write about that, but the other side of the picture is important to us all.



Imitation runs in waves. Styles change, but there's always someone who *changes* them, and a raft of others who hop on the bandwagon for a lazy free ride on the other guy's talent. A lot of us remember back to when J. C. Leyendecker and his art director created the superbly conceived advertisement for Arrow Collars. And we also remember how promptly a swarm of "almost-Leyendeckers" popped into publications. John Averill's simple style gave birth to the "Semi-Averill." In every type of advertising art, achievement is always followed by something pretty close, but "not-quite."

It's a case of "Follow the successful competition," when it ought to be "Take a look at the successful competition, and move ahead with something he'll want to imitate—or better."

The solution? There's always something new going on in art. Finding it takes one thing: *open eyes*.

Arthur T. Blomquist

#### Personal artwork on upswing

Congratulations to West Coast designers who swamped the judges with outstanding entries. The strong showing made by these alert art directors should receive special mention.

Graphic design as well as "personal artwork" is definitely on the offensive. By "personal artwork" I refer to an individual's own way of working as opposed to the long-standing accepted commercial techniques. The "handwriting" of the graphic artist is now an accepted and recognized commodity. The client has demonstrated his willingness to underwrite what undoubtedly appears to be the most exciting phase in the history of our advertising art.

We take for granted the artistic license permitted artists working in booklet, album-cover, and direct-mail categories. It is heartening to see a broad acceptance of the crisp, brilliant presentation permeating the rest of the exhibition.

American advertising art is coming of age. The next few years will be extremely exciting to witness because of the preponderance of "younger art directors" whose influence is now beginning to take shape. The old chestnut "we like it fine—but you know the client won't buy it" is washed up! Once familiar names—Matisse — Lautrec — Katchatourian — turbo-jets—Modigliani, are now household words.

George Samerjian

#### Increased use of drawings

My general impression during the last several years while helping to select material for the Art Directors Show has been that there seemed to be a place for every possible technique in both advertising and publication art.

The material sent in ran the gamut from Norman Rockwell to Lester Beall.

Looking back to some of the earlier Art Directors Shows, the chief changes seem to be an increased use of drawing as against oil painting, and a much greater feeling for design and variety of approach, which has been largely due to the influence of modern painters.

The New Yorker Magazine has had a great deal to do with not only types of drawings used in advertising, but with copy angles as well.

Record albums and the house organs of pharmaceutical houses have provided a wide field for the use of non-objective art.

Two developments feared or predicted some years ago have not materialized. First, that photography would invade the field of fiction illustration, and second, Edward Steichen's confident prediction made in the mid-thirties that within ten years photography would entirely replace drawing and painting in advertising.

Adolph Troidler

#### Increased creativeness

In general, which to me is very important as I refer to it as the "trend," I was very pleased to find artistic ambition and creative conception represented in the majority of the section of the entries which I had to judge for this year's Art Directors Show.

Joseph Binder

#### Product illustration entries light

I participated in the judging of six categories. Design of complete unit (magazine), small space newspaper, and house organ art were three classifications that had a large number of entries. But as large and as wonderful as they were, I wish that even more pieces were submitted.

I was very conscious of the lack of *movie ads* in the small space newspaper classification.

In the other three groups screened, magazine covers, product illustration, and trade product illustration entries were very light for such important divisions. Artists, agencies and publishers would do well to be more conscious of these categories.

Rudolph Dusek

#### Top illustrators still tops

Judging art from proofs always depends, of course, on the proofs. The proofs, themselves, are the products of a great many craftsmen besides artists. Perhaps if the artist himself was available at the time of judging, he would have something to say about the proofs—especially in the case of newspaper proofs.

However, it is from the proofs that the judging is done—and, of course, only

from the proofs submitted in the various classifications—so *all* advertising art is thus not represented.

The proofs this year were generally of the same high standard as previous years. The pre-eminence of photography was still noticeable. The older, better known illustrators still seemed to hold their places, and it seemed to me there were not many new strikingly different talents shown. The top men last year and the year before were the top men this year as well.

There is room at the top but no one has grasped this spot single-handed and become outstanding. In other words, no new names were in evidence that evoked enthusiastic recognition.

Paul R. Long

#### Trend spotting is risky

For 31 years advertising people have been visiting Art Directors Shows to search out the new trends in advertising art . . . to learn in what new way editorial art is casting its influence on the field.

These trends, however, are scarcely visible on a year-to-year basis. If a change in the popularity of a particular art form or medium is detected, who is to say that the change constitutes a trend?

This year, as my committee and I laboriously inspected proof after proof, we remarked that the quantity of really good paintings and drawings submitted had conspicuously dipped.

Is this a trend?

Arthur Hawkins

#### Direct mail outstanding

It is illuminating and exciting to see results of the hard work and intelligence that has been applied to the advertising and editorial art in the Art Directors Annual Exhibition this year. There is true distinction in many brackets and good direction is very much in evidence in the whole show.

I had the privilege of helping to judge the Direct Mail category as well as serving on the Balancing Committee as Executive Board member. There were 818 direct mail entries, out of which a score had to be selected. Almost all of them were so well executed and inventive that my committee, to a man, regretted the necessity of turning down many worth-while pieces. We were challenged at every turn when it came to final selections and had enough alternates to provide a distinctive exhibit by themselves.

Robert H. Blattner

## medal winners

### Art Directors Club Gold Medal

*for a distinguished career  
in advertising art and illustration.*



**Albert Dorne** New York born, from the age of 5 Dorne's consuming ambition was to be a great artist. At an early age he had to quit school to help sup-

port his family but spent every spare moment drawing and copying. While night clerking to support his family, Dorne worked "for experience" by day for a commercial artist. When 19 Al was on his own, working for major advertising accounts. Joined a studio in 1928; formed Kent Studios in 1931. For the past 25 years has been one of America's leading illustrators. President of the Famous Artists Course.

### Art Directors Club Medal

*for overall contributions  
to TV Art Titling*



**Georg Olden** Since 1947 Director of Graphic Arts Dept., CBS-TV network,

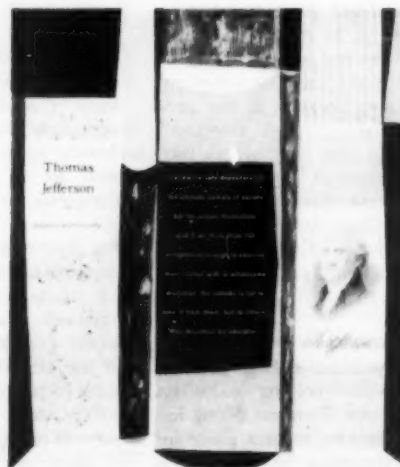
Olden was a graphic designer at the UN Founding Conference in San Francisco. His work is represented in the New Yorker magazine's 25th Anniversary Album, Graphis Annual, and Design In TV. He won an Award for Distinctive Merit from the New York AD club in 1951 and 1952, lectured on TV design at Pratt Institute and Hunter College, lives in St. Albans, L. I.



**S. Neil Fujita** Hawaiian born in 1921, Fujita studied at Chouinard Art Institute, Los Angeles. Now a free-lance artist and art director, he has been an AD for N. W. Ayer, has won honors and awards in art exhibitions and from the Philadelphia Art Directors Club. His work is in private collections and has been exhibited in museums and galleries on the West coast and in Philadelphia.

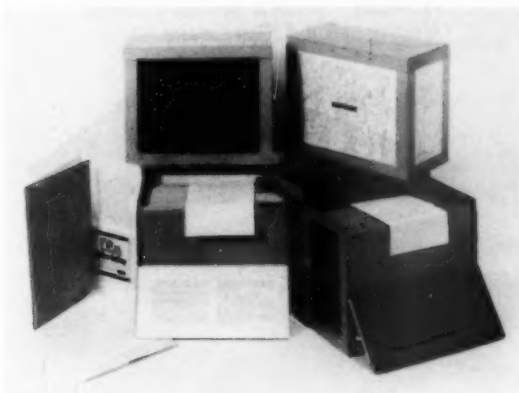
## 1 • Design of complete unit Magazine ads

Designer • S. Neil Fujita  
Art Directors • Walter Reinsel, S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Container Corporation of America



## 75 • Design of complete unit Booklets, direct mail ads

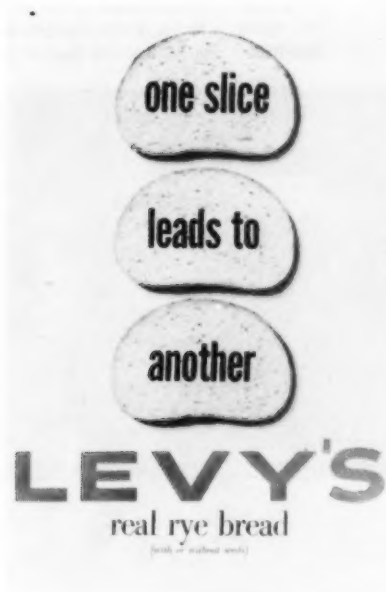
Designer and AD • Louis Dorfman  
Adv. Agency • CBS Radio  
Advertiser • CBS Radio



**Louis Dorfman** New York born (1918) and bred (Cooper Union Art School). Dorfman designed displays and exhibits at the New York World's Fair, was a public relations artist during the war when he won first prize in the National Army Arts Contest. From 1946-51 he was with the Columbia Broadcasting System art department. Since then he has been AD, CBS Radio Network. In February of this year was made Associate Director of the Sales and Promotion and Advertising Department.

## 96 • Design of complete unit Posters

Designer and AD • Robert Gage  
Adv. Agency • Doyle Dane Bernbach, Inc.  
Advertiser • H. S. Levy and Son, Inc.



**Robert Gage** Went from messenger to AD in three years for Abbott Kimball, 1940-43. Thence to Kelly-Nason, Grey Advertising, and now Doyle Dane Bernbach. A consistent award winner for advertising design, he's a strong believer in simple, strong telling of a vital idea. On the way up he studied at the Art Career School, Pratt Institute, with Gyorgy Kepes at Brooklyn College and with Alexy Brodovitch.

medal winners (cont'd.)



**Paul Rand** Painter, designer, AD, author, teacher. At 23 was AD for Esquire and Apparel Arts. Taught at Cooper Union and Pratt Institute. Exhibited in museums and colleges here and in Europe. Won major awards from School Art League, AIGA, DMAA, STA and double medals from Art Directors Club. Wrote "Thoughts on Design" and an article for Penrose Annual on "Typography in the United States", and other articles. Is AD for William H. Weintraub & Co. and a free-lance designer.

110 • Design of complete unit Point-of-sale material

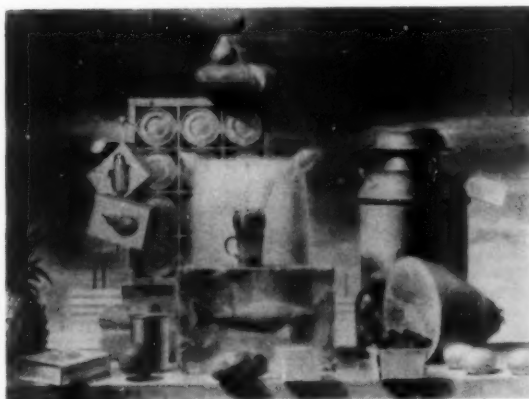
Designer and AD • Paul Rand  
Adv. Agency • William H. Weintraub & Company  
Advertiser • G. H. P. Cigar Company



**Walter Tandy Murch** Murch's paintings are in permanent collections of leading Eastern museums, colleges and private collections. He was born in Toronto in 1907, graduated the Toronto College of Art in 1926. Studied at Art Students League 1928-29, designed stained glass windows, painted for a year in Mexico then settled in New York to paint murals, Fortune covers, and advertising illustrations as well as fine art. Taught at Pratt Institute and in 1950 won Gold Medal Award for Cover Art from the Art Directors Club of Philadelphia.

158 • Magazine advertising art General illustration, color

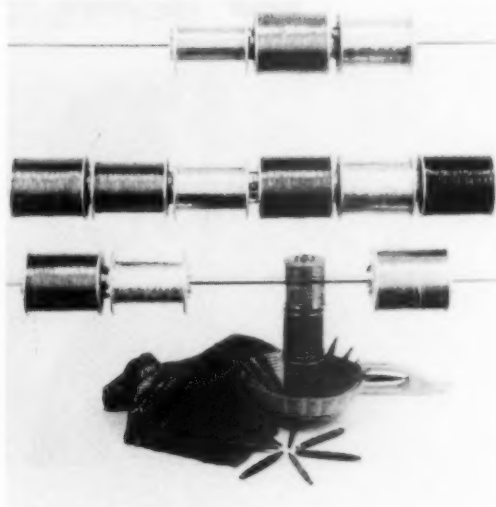
Artist • Walter Murch  
Art Director • Harry Payne  
Adv. Agency • Batten, Barton, Durstine & Osborn, Inc.  
Advertiser • The National City Bank of New York





## 170 • Magazine advertising art Product illustration, color

Artist • Leslie Gill  
 Art Director • Robert Pliskin  
 Adv. Agency • Anderson & Cairns, Inc.  
 Advertiser • Lurex Division, Dobeckman Company



**Leslie S. Gill** Born in Rhode Island, Gill studied at the Rhode Island School of Design. His first job was in the art department of BBD&O. Then he became AD for House Beautiful Magazine. A free-lance illustrator and photographer his work appears in Harper's Bazaar and many national magazines.

## 218 • Trade periodical advertising art

Artist • Al Parker  
 Art Director • Carter B. Helton  
 Adv. Agency • Kircher, Helton and Collett, Inc.  
 Advertiser • Howard Paper Mills, Inc.



**Al Parker** Born Alfred Bevan Parker in St. Louis in 1906. Studied at the St. Louis School of Fine Arts, Washington University, then opened his own studio. His first illustrations to gain recognition appeared in House Beautiful and Ladies' Home Journal. It wasn't long before Parker was doing illustrations for a long list of the leading magazines. In 1935 he moved to New York and eventually to Westport, Conn. where he is one of the teachers in the Famous Artists Course.

medal winners (cont'd.)



**Robert Philipp** Artist, portrait painter and winner of numerous first prizes in competitions from coast to coast. His work is represented in every major exhibition of national importance in the country's national museums and is in the permanent collections of many, including the Whitney Museum of American Art, Brooklyn Museum, Houston Museum, Omaha Museum, Norton Museum, Davenport Museum, Columbus Gallery of Fine Arts, Dallas Museum of Fine Arts and the University of Arizona.

224 • Booklet Direct-mail art

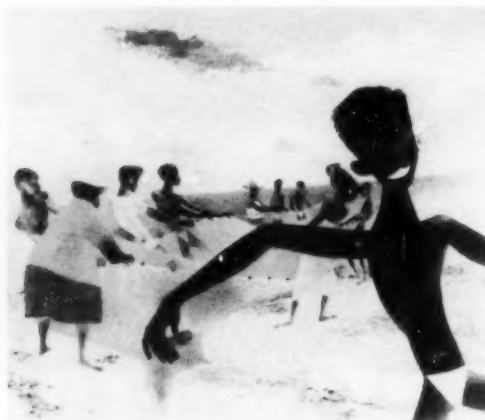
Artist • Robert Philipp  
Art Directors • R. Blayne McCurry, Francis W. Goessling  
Advertiser • Abbott Laboratories



**Glenn Grohe** Best known for his straight realistic illustrations, Grohe is versatile enough to win awards for decorative illustrations. Born in Chicago, 1912, he studied at the Chicago Art Institute and the American Academy. Free-lanced with Chicago's Swan Studios 1934-37, came to New York in 1938 and free-lanced with Charles E. Cooper through 1942; represented by James M. Perkins 1942-50. Moved to Palo Alto in 1950. Has taught at Pratt Institute and California School of Fine Arts. Has won awards in Chicago, New York and San Francisco fine art and advertising shows. Gilbert Tompkins now repping him in the East.

238 • Poster Art

Artist • Glenn Grohe  
Art Director • Robert Bach  
Adv. Agency • N. W. Ayer & Sons, San Francisco  
Advertiser • Hawaiian Pineapple Company



## 239 • Point-of-sale art

Artist • Ruth Brody  
Art Director • Nye Pharr  
Adv. Agency • Anderson & Cairns, Inc.  
Advertiser • Dan River Mills, Inc.



**Ruth Brody** New York born and Pratt Institute educated, her first job was with the art department of Abbott Kimball, where she became AD. Has free-lanced for many agencies and such magazines as McCall's, Today's Woman, Good Housekeeping, Mademoiselle, and Living. Also designs fabrics and wallpapers.

## 252 • Editorial art Fiction, color

Artist • Robert Fawcett  
Art Director • John C. Pellew  
Publisher • Crowell-Collier Publishing Company  
Publication • Collier's



**Robert Fawcett** Born in London, 1903, Fawcett spent his early years in Winnipeg, Canada. He started work at 14 in an engraving shop. At 19 went to the Slade School, London. Has painted, drawn and illustrated for practically every popular publication in the U.S. and for a great many national advertisers. Did propaganda leaflets for the OWI in London during the war. Is on the faculty of the Famous Artists Course and now lives in Ridgefield, Conn.

medal winners (cont'd.)



**Alexander Liberman** Art Director of The Condé Nast Publications, Inc. (American, British and French Vogue, House & Garden, Glamour) since 1943. Studied painting and architecture in Paris; graphic design with A. M. Cassandre, AD of Vu magazine. Directed art films in collaboration with the Louvre Museum.

296 • Editorial art | non-fiction, color

Artist • Alexander Liberman  
Art Directors • Alexander Liberman, Priscilla Peck  
Publisher • The Condé Nast Publications, Inc.  
Publication • Vogue



**Ray Patin** Louisiana born, Los Angeles art school educated. After 22 years in the wit, humor and satire section of the art field Ray found himself "Producer of Animated TV Films." Creative head of his own studio, he prefers the title of "Story and Art Director."

**Marlowe Hartung** West Coast from his Seattle birth in 1920, with an occasional family move to the midwest and back. At 15 was a Spokane showcard writer, then a letterer for a Seattle lithographer. AD for a lithographer and printer, then free-lanced. After the war AD for Wallace Mackay Company for whom he is now vice president. Was first president of Seattle Art Directors Group in 1951.

329 • Television commercials Film, full animation

Artist • Lew Keller  
Art Directors • Ray Patin, Marlowe Hartung  
Adv. Agency • Wallace Mackay Co.  
Advertiser • Bardahl Manufacturing Corp.

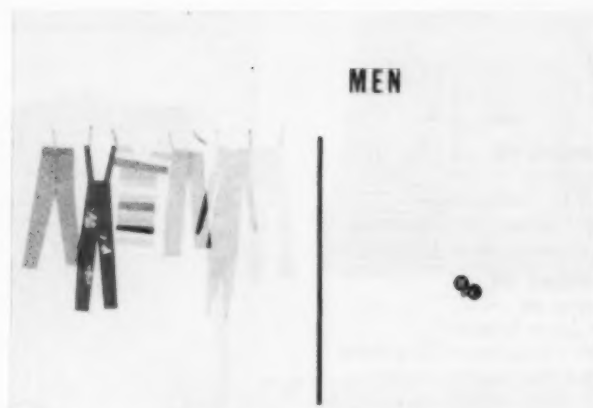




awards of distinctive merit



3



45



24



26



34



42

- 3 Design of complete unit  
Magazine ads  
Designer and AD • Richard Cummins  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • United Air Lines
- 24 Design of complete unit  
Magazine ads  
Designer and AD • Reg Murdock  
Adv. Agency • Vickers & Benson, Ltd.  
Advertiser • The House of Seagram
- 26 Design of complete unit  
Magazine ads  
Designer and AD • Jack Anthony  
Adv. Agency • Young and Rubicam, Inc.  
Advertiser • Cluett, Peabody & Co. Inc.
- 34 Design of complete unit  
Newspaper ads  
Designer and AD • S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Electric Light & Power Companies
- 42 Design of complete unit  
Newspaper ads  
Designer • Ann Bryan  
Art Director • Chuck Gruen  
Advertiser • Neiman-Marcus
- 45 Design of complete unit  
Trade periodical ads  
Designer • Ken Parkhurst  
Art Director • Advertising Designers  
Adv. Agency • Hal Stebbins, Inc.  
Advertiser • Brown & Caldwell

awards of distinctive merit, (cont'd.)

- 48 Design of complete unit  
Trade periodical ads  
Designer and AD • Milton Zolotow  
Adv. Agency • Audience Tested Advertising, Inc.  
Advertiser • Audience Tested Advertising, Inc.
- 58 Design of complete unit  
Trade periodical ads  
Designer • George Tscherny  
Art Directors • Irving Harper, George Nelson  
Adv. Agency • Alfred Auerbach Associates  
Advertiser • Herman Miller Furniture Company
- 60 Design of complete unit  
Small ads  
Designer and AD • Cal Anderson  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Plymouth Division, Chrysler Corp.
- 69 Design of complete unit  
Booklets, direct mail ads  
Designer and AD • Will Burtin  
Adv. Agency • Abbott Kimball Company  
Advertiser • The Strathmore Paper Company
- 71 Design of complete unit  
Booklets, direct mail ads  
Designer and AD • Robert Dolobowsky  
Advertiser • Collier's Magazine
- 81 Design of complete unit  
Booklets, direct mail ads  
Designer and AD • Herman A. Davis  
Adv. Agency • Dowd, Redfield & Johnstone, Inc.  
Advertiser • S. Stroock & Co., Inc.



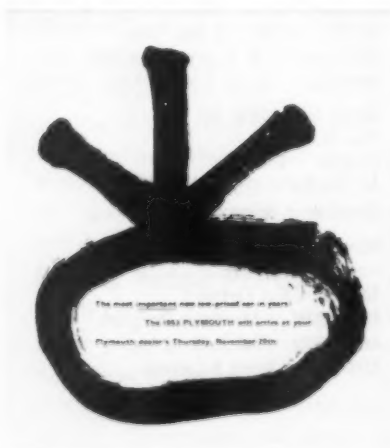
71



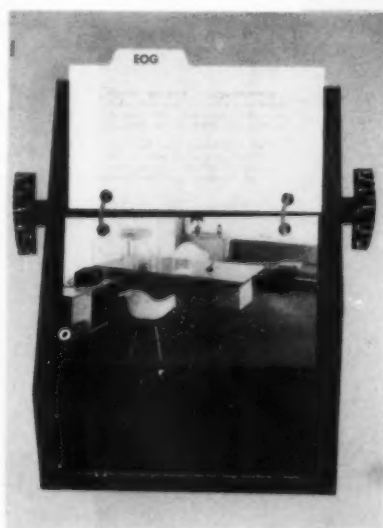
48



81



60



58



69



Be prepared for any emergency.  
Open a Compound Interest Thrift Account at one of the CHASE National Bank's 28 convenient locations.

97



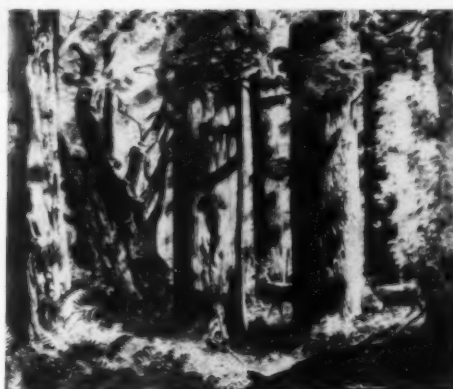
115



118



106



131

- 97 Design of complete unit**  
Posters  
**Designer and AD** • William E. Baldwin  
**Adv. Agency** • Hewitt, Ogilvy, Benson & Mather, Inc.  
**Advertiser** • Chase National Bank
- 106 Design or complete unit**  
Point-of-scale material  
**Designer and AD** • Abner Graboff  
**Advertiser** • Ida May Chocolates, Inc.
- 115 Design of complete unit**  
Editorial page, spread or section  
**Designer and AD** • George Elliott  
**Adv. Agency** • Randolph Elliott Adv. Agency  
**Advertiser** • Spot Magazine
- 118 Design of complete unit**  
Editorial page, spread or section  
**Designer** • Bernard Quint  
**Art Directors** • Charles Tudor, Bernard Quint  
**Publisher** • Time, Inc.  
**Publication** • Life Magazine
- 131 Magazine advertising**  
General illustration, black and white  
**Artist** • Fred Freeman  
**Art Director** • John Currie, Jr.  
**Adv. Agency** • Compton Advertising, Inc.  
**Advertiser** • The New York Life Insurance Company



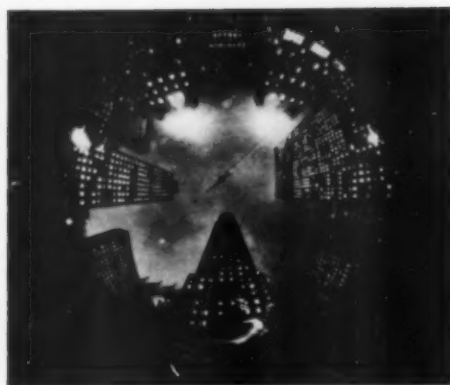
142



161



139



134



151

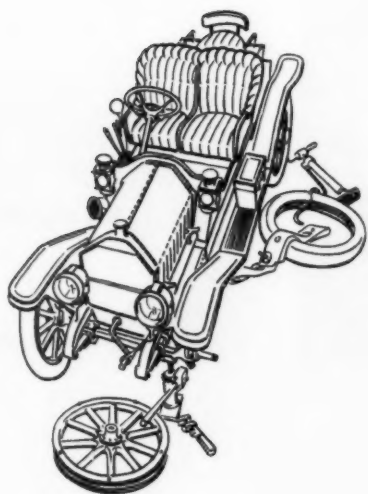


143

- 134 Magazine advertising  
General illustration, black and white  
Artist • Ralph Steiner  
Art Director • Rupert Witalis  
Adv. Agency • Robert W. Orr & Associates, Inc.  
Advertiser • Air Express
- 139 Magazine advertising  
product illustration, black and white  
Artist • Henry Haberman  
Art Director • Hal Kurnit  
Adv. Agency • Mervin and Jesse Levine, Inc.  
Advertiser • Susquehanna Waist Company
- 142 Magazine advertising  
product illustration, black and white  
Artist • Leslie Gill  
Art Director • Jack Anthony  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Cluett, Peabody & Co., Inc.
- 143 Magazine advertising  
Fashion illustration, black and white  
Artist • Mark Shaw  
Art Director • Sylvia Davenport  
Adv. Agency • Abbott Kimball Co., Inc.  
Advertiser • Vanity Fair Mills, Inc.
- 151 Magazine advertising  
General illustration, color  
Artist • Lewis Daniel (deceased)  
Art Director • Walter Reinsel, S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Container Corporation of America
- 161 Magazine advertising  
General illustration, color  
Artist • Robert Riggs  
Art Director • Edward Jaccoma  
Adv. Agency • Cecil & Presbrey, Inc.  
Advertiser • International Business Machines



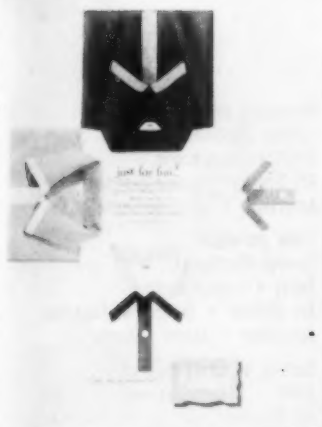
183



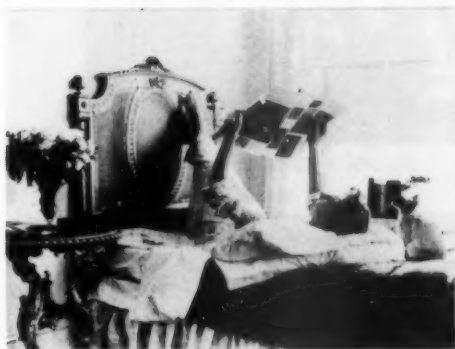
166



172



191



198



- 166 Magazine advertising**  
 General illustration, color  
 Artist • William A. Smith  
 Art Director • Daniel W. Keefe  
 Adv. Agency • McCann-Erickson, Inc.  
 Advertiser • John Hancock Mutual Life Insurance Company
- 172 Magazine advertising**  
 Product illustration, color  
 Artist • Jack Warsaw  
 Art Director • Chuck Ax  
 Adv. Agency • N. W. Ayer & Son, Inc.  
 Advertiser • P. H. Hanes Company
- 183 Newspaper advertising**  
 General illustration  
 Artist • Kenneth W. Paul  
 Art Director • Kenneth W. Paul  
 Adv. Agency • Batten, Barton, Durstine & Osborn, Inc.  
 Advertiser • Holiday Magazine
- 191 Newspaper advertising**  
 General illustration  
 Artist • Hans Lownds  
 Art Director • Ray Pedersen  
 Adv. Agency • Hewitt, Ogilvy, Benson & Mather, Inc.  
 Advertiser • Fawcett Publications, True Confessions
- 198 Newspaper advertising**  
 General illustration  
 Artist • David Stone Martin  
 Art Director • William Golden  
 Adv. Agency • Lester Rossin Associates, Inc.  
 Advertiser • Columbia Broadcasting System

awards of distinctive merit, (cont'd.)



207



234



253



225



- 207 Newspaper advertising  
Fashion illustration  
Artist • Helen Anglin  
Art Director • Louise Eastment  
Advertiser • Julius Garfinckel & Co.

- 211 Trade periodical  
General illustration  
Artist • Eugene Karlin  
Art Director • Francis W. Goessling  
Advertiser • Abbott Laboratories

- 225 Booklet or direct-mail art  
Artist • Robert Gwathmey  
Art Directors • R. Blayne McMurry,  
Francis W. Goessling  
Advertiser • Abbott Laboratories

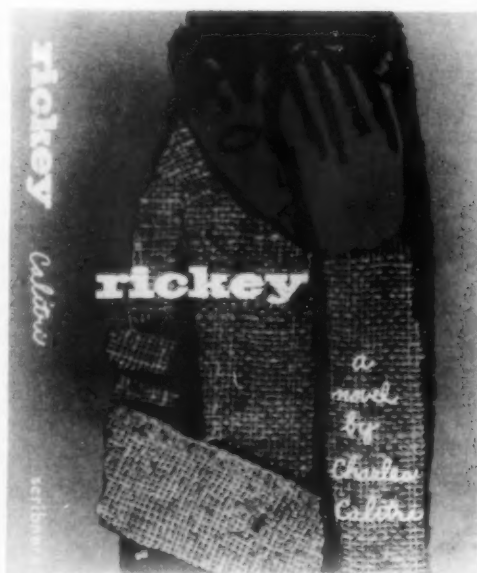
- 234 Poster art  
Artist • Ted Kautzky  
Art Director • Henry Maconachy  
Producer • Ketterlinus Litho. Mfg. Co.  
Advertiser • John Morrell & Co.

- 240 Point-of-sale art  
Artist • Pvt. Robert Gill  
Art Director • George W. Thompson  
Publisher • Charles Scribner's Sons

- 253 Editorial art  
Fiction, color  
Artist • Al Parker  
Art Director • Frank Eltonhead  
Publisher • Hearst Magazines, Inc.  
Publication • Cosmopolitan



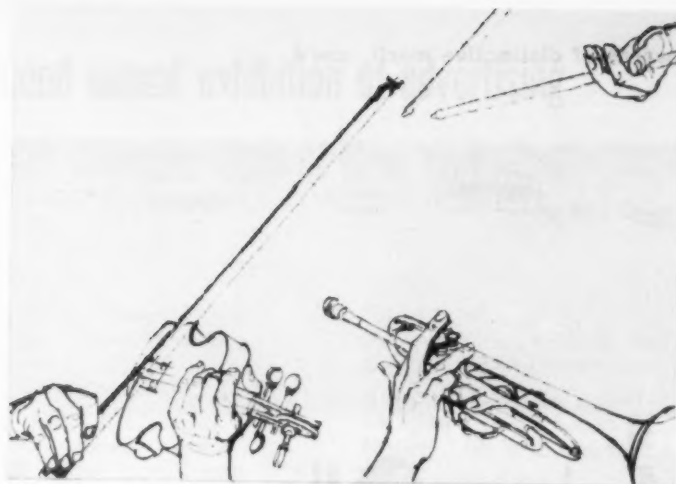
211



240



262



270



300



295



274

- 262 Editorial art**  
Fiction, color  
Artist • George Ratkai  
Art Director • Joan Fenton  
Publisher • Triangle Publications  
Publication • Seventeen
- 270 Editorial art**  
Non-fiction, black and white  
Artist • Austin Briggs  
Art Director • Wallace F. Hainline  
Publisher • Hearst Magazines, Inc.  
Publication • House Beautiful
- 274 Editorial art**  
Non-fiction, black and white  
Artist • Ernst Haas  
Art Directors • Alexander Liberman, Priscilla Peck  
Publisher • The Conde Nast Publications, Inc.  
Publication • Vogue
- 295 Editorial art**  
Non-fiction, color  
Artist • Erwin Blumenfeld  
Art Directors • Alexander Liberman, Priscilla Peck  
Publisher • The Conde Nast Publications, Inc.  
Publication • Vogue
- 300 Magazine covers**  
Artist • Giorgio Giusti  
Art Director • Roberto Mango  
Publisher • Whitney Publications, Inc.  
Publication • Interiors



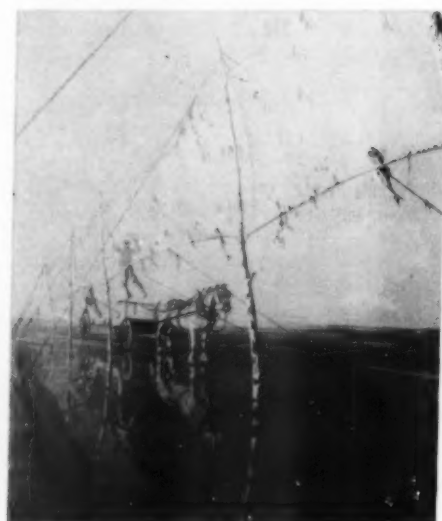
309



330



301



307

317



- 301 Magazine covers  
Artist • Ben Somoroff  
Art Director • Bradbury Thompson  
Publisher • Street & Smith Publications  
Publication • Mademoiselle
- 307 House organ art  
Artist • Leonid  
Art Director • Francis W. Goessling  
Publisher • Abbott Laboratories  
Publication • What's New
- 309 House organ art  
Artist • Leo Lionni  
Art Director • Erle Yahn  
Publisher • Medical Press, Inc.  
Publication • Spectrum
- 317 Television commercials  
Film, live technique  
Art Director • Norman Tate  
Artist • A. Oestlander  
Producer • Sound Masters, Inc.  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • The Atlantic Refining Co.
- 330 Television commercials  
Film, full animation  
Art Directors • Ray Patin, Tom Newman  
Artist • John Hubley  
Producer • Ray Patin Productions  
Adv. Agency • Fitzgerald Advertising Agency  
Advertiser • Blue Plate Foods, Inc.



# Catalog of the thirty-second annual exhibition of advertising and editorial art of the Art Directors Club of New York

\*Award of distinctive merit

\*\*Medal winner

## Design of complete unit, Magazine ads (1-33)

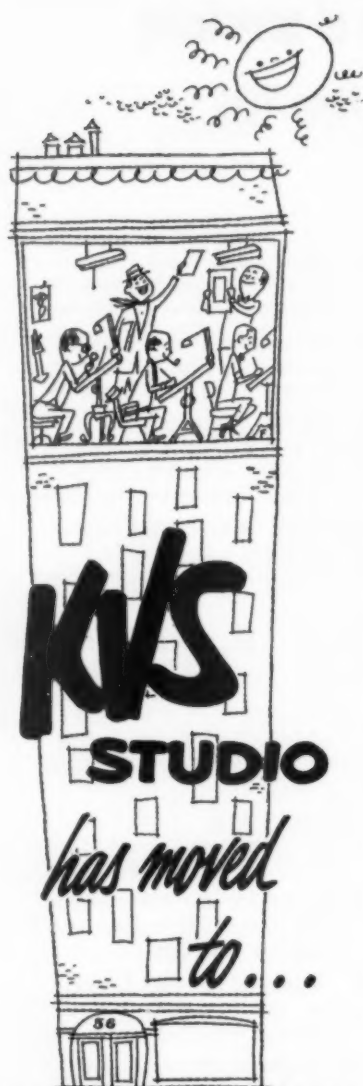
- \*\*1 Designer • S. Neil Fujita  
Art Directors • Walter Reinsel,  
S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Container Corporation  
of America
- 2 Designer and AD • Don Kubly  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • National Dairy Products Corp.
- \*3 Designer and AD • Richard Cummins  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • United Air Lines
- 4 Designer and AD • Will Burtin  
Adv. Agency • Wm. Douglas McAdams  
Advertiser • The Upjohn Company
- 5 Designer and AD • Will Burtin  
Adv. Agency • Wm. Douglas McAdams  
Advertiser • The Upjohn Company
- 6 Designer • Tri Arts Studio  
Art Director • Howard Greer  
Adv. Agency • Calkins & Holden, Carlock,  
McClinton & Smith, Inc., Los Angeles  
Advertiser • Howard Greer, Frederick &  
Nelson
- 7 Designer and AD • Paul Smith  
Adv. Agency • Calkins & Holden, Carlock,  
McClinton & Smith, Inc.  
Advertiser • Fieldcrest Mills
- 8 Designer and AD • Edward Jaccoma  
Adv. Agency • Cecil & Presbrey, Inc.  
Advertiser • International Business Machines
- 9 Designer • Tom Courtois  
Art Director • Rosalind Taylor  
Publisher • Street & Smith, Inc.  
Publication • Charm
- 10 Designer and AD • Robert Gage  
Adv. Agency • Doyle Dane Bernbach, Inc.  
Advertiser • The Chemstrand Corporation
- 11 Designer and AD • Joseph C. Hockreiter  
Adv. Agency • Ellington & Company, Inc.  
Advertiser • McKesson & Robbins, Inc.
- 12 Designer and AD • Mrs. Lynette Logan  
Adv. Agency • Ellington & Company, Inc.  
Advertiser • Celanese Corp. of America
- 13 Designer and AD • Kay Kerr,  
Bernard T. Grant  
Adv. Agency • J. R. Flannagan  
Advertiser • Neiman Marcus

- 14 Designer and AD • Vincent Di Giacomo  
Adv. Agency • Hewitt, Ogilvy, Benson &  
Mather, Inc.  
Advertiser • C. F. Hathaway
- 15 Designer and AD • Alvin Chereskin  
Adv. Agency • Hockaday Associates  
Advertiser • Phoenix Hosiery Company
- 16 Designer and AD • Gerard Guarch  
Adv. Agency • Kenyon & Eckhardt, Inc.  
Advertiser • Ford Motor Company
- 17 Designer and AD • Gerard Guarch  
Adv. Agency • Kenyon & Eckhardt, Inc.  
Advertiser • Ford Motor Company
- 18 Designer and AD • Louis-Marie Eude  
Adv. Agency • Margaret Macy Advertising  
Co.  
Advertiser • Skillmill, Inc.
- 19 Designer and AD • Bob Wall  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • American Safety Razor Corp.
- 20 Designer and AD • Bert Emmert  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Chrysler Sales Division
- 21 Designer and AD • Daniel W. Keefe  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Talon, Inc.
- 22 Designer and AD • Robert Bellamy  
Adv. Agency • Sterling Adv. Agency  
Advertiser • House of Swansdown
- 23 Designer and AD • Bill Tara  
Adv. Agency • West Marquis  
Advertiser • General Petroleum Corporation
- \*24 Designer and AD • Reg Murdock  
Adv. Agency • Vickers & Benson, Ltd.  
Advertiser • The House of Seagram
- 25 Designer and AD • Arthur Hawkins, Jr.  
Adv. Agency • Robert Winternitz Advertis.  
Advertiser • Cone Mills, Inc.
- \*26 Designer and AD • Jack Anthony  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Cluett, Peabody & Co., Inc.
- 27 Designer and AD • Jack Anthony  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Cluett, Peabody & Co., Inc.
- 28 Designer and AD • Robert W. Wheeler  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Hunt Foods, Inc.
- 29 Designer and AD • Jack Anthony  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • General Foods Corporation

- 30 Designer and AD • Jack Anthony  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Frankfort Distillers Corp.
- 31 Designer and AD • Harlow Rockwell  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Life Savers Corporation
- 32 Designer • Thomas Heck  
Art Director • Harlow Rockwell  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Travelers Insurance Company
- 33 Designer and AD • William Taubin  
Adv. Agency • Douglas D. Simon  
Advertiser • Gernes Garment Company

## Design of complete unit, Newspaper ads (34-44)

- \*34 Designer and AD • S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Electric Light & Power  
Companies
- 35 Designer and AD • S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Gordon Baking Co.
- 36 Designer and AD • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 37 Designer and AD • Louis Dorfman  
Adv. Agency • CBS Radio  
Advertiser • CBS Radio
- 38 Designer and AD • Robert Gage  
Adv. Agency • Doyle Dane Bernbach, Inc.  
Advertiser • Esquire • Coronet
- 39 Designer and AD • Robert Gage  
Adv. Agency • Doyle Dane Bernbach, Inc.  
Advertiser • H. S. Levy and Son, Inc.
- 40 Designer and AD • Robert Gage  
Adv. Agency • Doyle Dane Bernbach, Inc.  
Advertiser • Ohrbach's, Inc.
- 41 Designer and AD • Robert Gage  
Adv. Agency • Doyle Dane Bernbach, Inc.  
Advertiser • Ohrbach's, Inc.
- \*42 Designer • Ann Bryan  
Art Director • Chuck Gruen  
Advertiser • Neiman-Marcus
- 43 Designer and AD • Chuck Gruen  
Advertiser • Neiman-Marcus
- 44 Designer and AD • Harvey Cushman  
Adv. Agency • Robert W. Orr & Assoc., Inc.  
Advertiser • Robert W. Orr & Assoc., Inc.



56 WEST 45TH STREET

MU 7-9056-7-8



## Design of complete unit, Trade periodical ads (45-59)

- \*45 Designer • Ken Parkhurst  
Art Director • Advertising Designers  
Adv. Agency • Hal Stebbins, Inc.  
Advertiser • Brown & Caldwell
- 46 Designer • Ken Parkhurst  
Art Director • Advertising Designers  
Adv. Agency • Hal Stebbins, Inc.  
Advertiser • Brown & Caldwell
- 47 Designer and AD • Robert Pliskin  
Adv. Agency • Anderson & Cairns, Inc.  
Advertiser • The Dobeckmun Company
- \*48 Designer and AD • Milton Zolotow  
Adv. Agency • Audience Tested Advertising, Inc.  
Advertiser • Audience Tested Advertising, Inc.
- 49 Designer and AD • Saul Bass  
Advertiser • The Stanley Kramer Company
- 50 Designer and AD • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 51 Designer and AD • Irving Miller  
Adv. Agency • CBS Radio  
Advertiser • Station KCBS
- 52 Designer and AD • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 53 Designer and AD • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 54 Designer and AD • Arnold Roston  
Advertiser • Mutual Broadcasting System
- 55 Designer • Harry Zelenko  
Art Directors • Victor Trasoff, Harry Zelenko  
Adv. Agency • William Douglas McAdams  
Advertiser • Chas. Pfizer & Co.—Spectrum
- 56 Designer and AD • Irving Miller  
Adv. Agency • Crafton Graphic Co.  
Advertiser • Crafton Graphic Co.
- 57 Designer and AD • Allen Porter  
Advertiser • Gruen Lighting
- \*58 Designer • George Tscherny  
Art Director • Irving Harper, George Nelson  
Adv. Agency • Alfred Auerbach Assoc.  
Advertiser • Herman Miller Furniture Co.
- 59 Designer and AD • Herbert Matter  
Adv. Agency • The Zlowe Company  
Advertiser • Knoll Associates  
Advertiser • Plymouth Div., Chrysler Corp.

## Design of complete unit, Small ads (60-66)

- \*60 Designer and AD • Cal Anderson  
Adv. Agency • N. W. Ayer & Son, Inc.

- 61 Designer • Kurt Weihs  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 62 Designer • Kurt Weihs  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 63 Designer • Louis Dorfman,  
Joseph Schindelman  
Art Director • Louis Dorfman  
Adv. Agency • CBS Radio  
Advertiser • CBS Radio
- 64 Designer • Yudel Kyler  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 65 Designer and AD • Louis Danziger  
Adv. Agency • Danziger, Madden & Shipman  
Advertiser • Perm-O-Kote Company
- 66 Designer and AD • Louis Silverstein  
Advertiser • The New York Times,  
Promotion Department

## Design of complete unit, Booklets, direct-mail ads (67-91)

- 67 Designer and AD • Saul Bass  
Advertiser • The Stanley Kramer Co.
- 68 Designer and AD • Will Burtin  
Adv. Agency • Wm. Douglas McAdams  
Advertiser • The Upjohn Company
- \*69 Designer and AD • Will Burtin  
Adv. Agency • Abbott Kimball Co.  
Advertiser • The Strathmore Paper Co.
- 70 Designer and AD • Rosalind Taylor  
Publisher • Street & Smith Publ., Inc.  
Publication • Charm Magazine
- \*71 Designer and AD • Robert Dolobowsky  
Advertiser • Collier's Magazine
- 72 Designer • William Golden  
Art Director • William Golden,  
Mort Rubenstein  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 73 Designers • William Golden, Kurt Weihs  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 74 Designer • Kurt Weihs  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- \*\*75 Designer and AD • Louis Dorfman  
Adv. Agency • CBS Radio  
Advertiser • CBS Radio

(Continued on p. 67)

*Announcement!*

*the* **BIGGEST** *unequaled*  
*facilities* **PHOTOGRAPHIC** *drive in*  
*ground floor* **STUDIO** *in space and*  
*experience in* **NEW YORK** *is pleased*  
*to announce a change in name and ownership*  
*from* **GREB & SCHERCK, INC**

*to* **GEORGE GREB STUDIO INC.**

*at the same ideal midtown location of*

**240 E. 45<sup>th</sup> N.Y.C. MURRAY HILL**  
7-0087

*to serve the photographic needs of advertisers and their agencies*  
*with* **COMPELLING, SELLING, PHOTOGRAPHS!**

canco

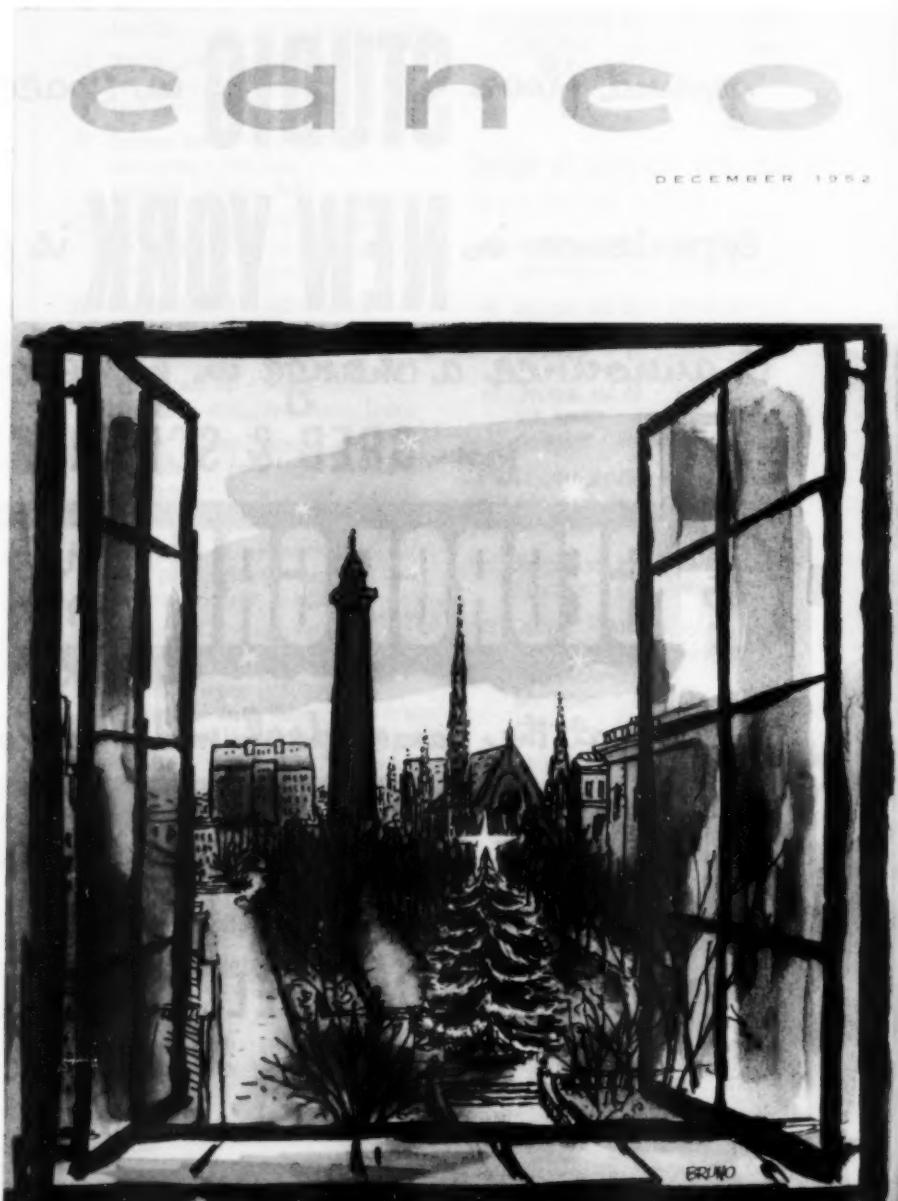
# case history

**Background:** Canco is the house magazine for American Can Company. It has a circulation of approximately 35,000. W. F. Thompson, Asst. General Manager of Industrial and Public Relations and Editor John Scheffler took a long critical look at it recently and decided the time had come to perk it up visually.

**Problem:** More reader interest, more editorial impact and excitement was wanted. Thompson and Scheffler agreed that something had to be done to make readers read potentially dull material, such as financial reports, and like it.

**Solution:** Canco called in Al Tosca,

Tosca Studios. Al cut out what he felt was layout gingerbread, simplified the format, gave the book a definite look of its own by sticking to a regular format, yet worked in variety by means of alternating several display faces for heads and replacing articles with several standard size pictures by stories with one impact-large picture and several smaller shots. Bigger pictures, more dramatic cropping, fewer elements to a page, more lateral flow to the page design have given Canco the visual excitement wanted. Tosca chose Bodoni Book for the body type. Titles are Futura Extra Bold, Title Gothic No. 12 Extra Condensed, Caslon Bold Extra Condensed, and some are hand lettered.





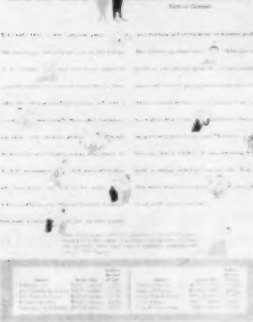
**Simplicity** plus impact in story spreads is increasing readership noticeably. Prior to the redesign a story like this would probably have had all pictures same size, symmetrically laid out. When submitting layouts to editor Scheffler, Tosca often includes several variations of cropping for the pictures to provide visual guide for selecting the best possible illustrations.

## THE SHIPPING FOREMAN

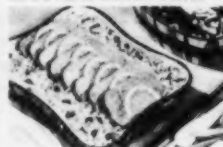


**Economic fact stories**, a must in most house organs, go down the editorial drain if they aren't read. They presented an extra challenge to the designer whose job it was to insure their readership. Result, the two-color rebus technique shown above. Lively cartoon sequences attract and hold readers. The editors say these stories are not only better read now, but better remembered as well. They have even received requests for permission to reprint layouts such as the one shown here.

## HOW BIG ARE PROFITS?



**Pages for Housewives** in Canco feature recipes from company's Home Economics Section. To attract women readers' eyes, Tosca has added appropriate artwork to recipe page (at right), combined it successfully with photographs by Canco's Asst. Ed. Hal Underhill. Grillwork motif has been used to perk up a story on New Orleans style cooking. In two colors, it's an eye-catcher and also serves to unite and frame otherwise solid mass of type. Layout at left illustrates the pre-Tosca technique of rectangular halftones and stacks of type.



# getting the most out of lithography

H. C. LATIMER, LITHOGRAPHERS NATIONAL ASSOCIATION, INC.

To the art director the use of the offset printing process (lithography) is one of the designer's modern tools, and can be used to remove most of the usual restrictions in the reproduction of the various art techniques in tone. This process also permits the versatility of design and layout which by other printing methods might be prohibitive in plate costs. This is due essentially to the fact that offset's photographic-type printing plate contains everything, text as well as art work, and that the ink is applied to the paper by an intermediate rubber-covered "offset" printing cylinder.

## Use rough-textured papers

In actual practice this means that any of the tone art techniques can be reproduced on rough-textured papers—wash drawings, water color, crayon or oils, air-brush work and photographs or color transparencies can go on an antique or fancy-finish paper for folders, broadsides or booklets. Any type of illustrative treatment can be used for letterheads, even on a rough rag bond. Children's picture and illustrated text books, usually printed on an uncoated paper, can use art work done in water color, or pastels, or any tone medium. With offset, coated paper is used for fine detail and brightness, but not because halftones of 120-line or finer require coated paper. Obviously, this ability of the offset process to put fine process color or halftone screens up to 300-line on rough-textured papers is helpful to the art director for much advertising material.

Any tone art work which will produce a good photo-engraving is suitable for offset, for each process starts with a photographic negative. However, since uncoated paper is so widely used with offset, few reminders on the preparation of one-color tone art work are in order—they apply to reproduction on such paper surfaces regardless of the printing process used. For reproduction on a rough-textured paper surface, the detail in both the shadows and in the lighter areas should be more distinct than usual. The artist's tones should be somewhat heavier

and the light tones should be slightly darker in the art than is expected in the reproduction. The rough surface of uncoated papers (a matter of light reflection) calls for more ink to produce a given tone than is required with a coated paper. Such art work is also suitable for reproduction on coated paper for the cameraman can handle all-over contrast. Art work already prepared can be adjusted for uncoated paper to bring out detail by special photo prints, which are not expensive, or by retouching in some cases.

In addition to uncoated papers, off-white and tinted paper stocks tend to lessen the contrast in tones. Particularly with tinted papers, more boldness and more tonal contrast in detail is desirable on the part of the artist or photo retoucher to give the detail in the quality of reproduction desired. When colored ink is used for the reproduction of a halftone, additional boldness in the art is also desirable to get the contrast comparable to that which would be obtained with black ink on the same stock.

## Multicolor art

In the preparation of art work or color transparencies requiring three, four or more colors for reproduction, it is not customary to vary the usual procedure on the part of the artist or photographer if reproduction is to be by offset process. Offset's color correction methods take care of the detail as well as the color to match the original. In the making of the screened positives from the color separation negatives, the offset lithographer handles the all-over contrast desirable for reproduction on coated or on uncoated paper.

Vignettes, outline and highlight drop-out halftones reproduce well by offset because the ink-applying rubber covered offset cylinder covers the entire press sheet and thus eliminates hard plate edges and permits a vignette to fade off to the pure white of the paper. For the regular wash drawings to be reproduced without halftone dots in the pure white areas, the offset lithographer now gener-

ally uses the Eastman "contact" halftone screen, a method which automatically eliminates without hard work the halftone dots in pure white areas.

Offset's true duotones from a black-and-white photograph or wash drawing give extra detail in both the light and dark areas because from the same art work two negatives are made, each with attention to the opposite ends of the gray scale. Printed in black and a second color, extra detail, as well as color, is obtained.

## Keylining

Keylining is a method of outlining areas which are to carry flat color or halftone tints, butting two colors with the artist making tediously accurate mechanicals, or indicating a reverse without using a photostat on the paste-up. The method gives accurate register, with the overlap ink governed by the width of the keyline drawn by the artist. This method is used a great deal in lithography because such copy reduces the time required to make the plates and thus reduces the plate costs. With everything on one piece of copy, greater accuracy of register, is obtained compared to the use of overlays, one for each color. As explained below, the dummy or tissue overlay is the guide for color or directions as to what the lithographer is to do with the negatives (or positives).

Keylining is a rather ambiguous term in engraving or lithography which means indication of the position of material, and a key to whether it reverses, overprints, or should register two or more colors. When keylining indicates material to be reversed (if stats are not made) the outline of the reverse area is drawn on the copy, the type or drawing to be reversed is pasted in position, and then the reverse area is inked up to within an eighth of an inch or so of the type or drawing, surrounding it with a wavy line which, to the lithographer, means "reverse this element" . . . or "this unit overprints" . . . or "color separation here." The dummy layout, of course, is the lithographer's guide to which of these processes

(Cont'd on p. 60)

# Spartan

## Meet a champion!

You don't have to be a type expert to recognize this as the "classical" contemporary sans serif type face. We call it Spartan.

This face—deservedly—has become one of the most widely-used types for all kinds of printing to-day. And its use is growing.

## Functional in design, ditto in use

Like any well-designed sans serif face, Linotype Spartan expresses in its simplicity the modern concept of "functional" letter form.

But by extending the size and weight range of Spartan, Linotype has greatly increased its usefulness. Among all the modern sans serif faces, the Linotype Spartan family offers the widest selection of sizes, weights and variations for machine composition.

## You name the job—

Spartan can do it! Captions, paragraph leads, text, headlines and subheads; just about any kind of copy can be set in Spartan.

Spartan is available in five regular weights:

light  
book  
medium  
heavy  
black

**a** or **3**  
either  
form as  
desired

—and four weights of Spartan Condensed:

book condensed  
medium condensed  
heavy condensed  
black condensed

Ad set, naturally, in Spartan. Reg. U. S. Pat. Off. by MLCO.

Book, Medium, Heavy, Black and Black Condensed all have their own italics. Sizes of Spartan range from 5 to 36 point.

With this wide selection, you can give any degree of typographic emphasis to different elements in your layouts, and get attractive design variation, using the same type family.

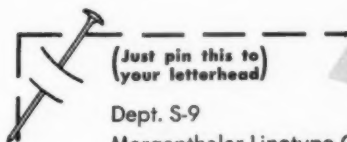
And, of course, you can use any reproduction method or paper stock and not worry about retention of fine lines or fussy serifs.



"Did you know, Elmer, Spartan comes in five different weights?"

## All this—and economy in the bargain

And here's a tip on how you can save money on your typography!



Dept. S-9  
Mergenthaler Linotype Company  
29 Ryerson Street, Brooklyn 5, New York

Name ..... Title .....

Company .....

Address .....

A great many people don't know that different weights of Spartan have been cut in combination on the same matrices. For example, Spartan Book is duplexed with Heavy, Light with Medium. Knowing these combinations, you can use such faces together in your layout at a reasonable cost.

## Just off the presses!

We have just run off a brand new, comprehensive 64-page specimen booklet on Spartan. Once you see it, we think you'll agree that it is indispensable in solving your daily type problems. It shows every weight, size, variation and all the combinations of Spartan. It gives excellent examples of the use of this versatile face in all types of work. For this effective aid in your own work, send the coupon for your free copy today.





Drawing of keylining as used when two colors register shows (left) black and white art work, with wavy-edge keyline indication and (right) how the job will come out.

(Cont'd from p. 58)

is to be followed, but if there has been no dummy prepared (on a simple job, for example) a tissue overlay should give clear instructions.

However, when colors register together exactly, keylining is done in this manner: an ink line is drawn on the copy at the point where one color is to meet together, as shown on a tissue overlay, or dummy. The entire outline of both areas is drawn, and each is blacked in with a wavy edge a fraction of an inch from the "keyline" at the registration point. The cameraman shoots the entire copy, and the area representing one color on the negative is "painted in" up to and including the line on positive for deep etch plates. On the negative for albumin plates, the ragged black narrow area next to keyline would be removed (scraped off or dissolved with Farmers solution.) Then the negative is used for one color plate, after which it is washed clean, and the area representing the other color is "painted in" up to and including the line. Thus, the thickness of the key line represents the amount which one color will overlap the other, to insure register.

If there is no exact register on a job with two or more colors, one piece of copy can be used, one shot on the camera be made, and the two colors can be separated by cutting the negative apart, and making two negatives of it . . . one for each color.

#### New art techniques

The newer commercial art techniques, such as Eastman Kodak's Fluorescent Process for water colors, the Kemart Process for wash drawings, and the Kromolite Process now widely used for wash drawings of fashions supplied to newspapers for their photo-engravings, are frequently reproduced by offset because of plate economies. For children's picture books the use of the first has saved a month's time in color correction, and with the second, used for a fashion catalog with many combination high-light drop-out halftones, it has meant 48 pages by offset, compared to 24 pages by letterpress for the same cost. Combination line and halftone work with Kromo-

lite art is not expensive with offset. Economies in plate costs also frequently influence the use of the offset process for reproducing the artist's mechanical color separations handled with the popular Bourges Colotone Sheets for the overlays.

In planning the details of illustration, color and layout for advertising material the art director usually must take into consideration the cost of printing plates which will be required. With the offset process, line work proportioned (by photostats or photo prints if necessary) and positioned on the mechanical paste-up with repro proofs of type matter, involves no additional plate costs. The cost is essentially the same whether or not line illustration, hand lettering, artist's Ben Day tints, or reverses are included with the text. If the offset printer is required to proportion a piece of line art, there is an extra charge for the separate negative and stripping to position.

#### Same focus copy

Any art work or photos requiring the halftone screen should be supplied as far as possible as same-focus copy (cropping may help) to take full advantage of lower costs. In offset there are no restrictions as to size or number of subjects which can be handled as a group, to save on cost, and then be cut apart for stripping in position. When color art and transparencies for a printed piece are in many sizes, it is usually best to have reproduction color prints made, all proportioned, positioned on a mechanical and in tonal balance. This permits all to be handled by one set of separations and thus avoids the cost of additional separations which otherwise would be required. Plate costs in offset are estimated on a basis of time, instead of by a "scale," and naturally any preparatory work which lessens the offset-lithographer's time is reflected in plate costs. This method of estimating is also reflected in the cost of large halftones and in the special types of halftones which are noticeable in advertising material produced by offset. For the same reason, artist's mechanical color separations are usually most economical when reproduced by the offset process. Blue-line "keys" on acetate or glass from the preliminary art

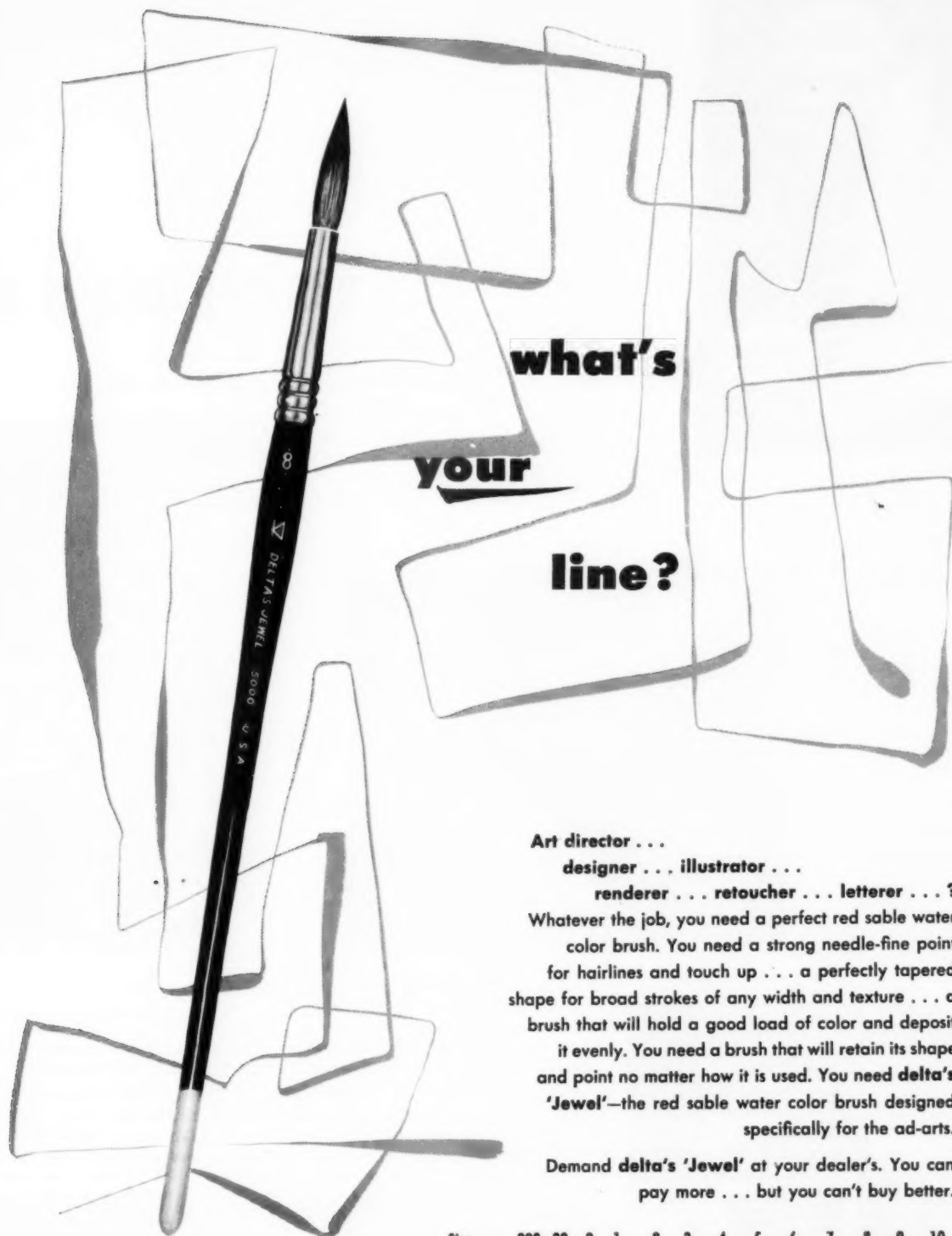
or photo are frequently supplied to the artist by the offset-lithographer. A key-line drawing with tissue overlay to indicate color areas is widely used in offset to avoid extremely accurate overlays by the artist to get register.

One of the standard methods of integrating the complete advertising campaign, including direct advertising and dealer material, is the use of the same art work, at least in part. The dealer pieces and other merchandising material are, of course, different in size and layout but include the integrating art work. Since the offset process does its color correction on the photographic color separations (instead of on the metal of the plate) only one set of separations is needed for the art work in different sizes, from a small dealer folder to the 24-sheet posters. The economy of this multiple use of art work from one set of separations is obvious. When magazine color plates (or gravure positives) are available, these are sometimes "converted" for offset production of some of the dealer material, particularly the direct advertising. Only clean black proofs of the color plates are needed by the lithographer, and variation in size is possible. By this method, much of the direct advertising material related to publication space advertising is handled between publication closing date and issuing date, usually a period of eight to ten weeks for color plates.

#### Short run work

If the art director is called upon to select the printing process, there are other factors besides paper surface and the cost of the original plates to be considered. For short-run color work, there is also the matter of imposition and makeready costs by usual printing methods, and these are prohibitive for much such work. However, the regular offset printing plate is equivalent to a letterpress form locked-up and made-ready. This explains in large part the wide use of offset for radio network promotion, as illustrated in the 1950 AIGA Printing For Commerce Exhibit. Here 80% of the winners in the radio promotion classification were produced by offset. In this classification, 65% were for 5,000 pieces or less by any of the processes, and only one had a print order of more than 10,000 copies. For long-run color work, offset has the advantages of its economical multiple images (equivalent to electros), which vary little in cost as to size, and the fact that even a large multi-color offset press can be made-ready in hours instead of in days. Large size modern offset presses run about as fast as the small sizes for all offset presses are rotary in principle.





Art director . . .

designer . . . illustrator . . .

renderer . . . retoucher . . . letterer . . . ?

Whatever the job, you need a perfect red sable water color brush. You need a strong needle-fine point for hairlines and touch up . . . a perfectly tapered shape for broad strokes of any width and texture . . . a brush that will hold a good load of color and deposit it evenly. You need a brush that will retain its shape and point no matter how it is used. You need delta's 'Jewel'—the red sable water color brush designed specifically for the ad-arts.

Demand delta's 'Jewel' at your dealer's. You can pay more . . . but you can't buy better.

Size:	000	00	0	1	2	3	4	5	6	7	8	9	10
Price ea:	.80	.80	.90	1.00	1.20	1.50	2.00	2.50	3.25	5.00	5.50	7.75	10.00

**delta**

brush mfg. corp., 119 bleecker st., new york 12, n. y.



1.

# cardboard



2.



3.



4.

1. This giant soda, with ice cream floating in it, was designed to order for Robert Stevens of Einson Freeman Co.
2. This realistic, solid looking barrel was a product of one of Paiges basic principles of folding. It is a simple flat die-cut piece flexed around and tabbed into a background. Developed for D'Arcy Printing and Litho Co. Art Direction, Charles Frank.
3. Realistic looking giant shoe was a custom-development for Philip Kaplan, Art Director of Einson Freeman Co. Its solid looking heel and its remarkable perspective are accomplished by the use of irregular lines of fold.
4. Another of Philip Kaplan's fondest dreams come true in this free standing heart made of circumflexed cardboard which finds its strength thru clever structure, rather than sheer weight of materials.

# engineers

**develop new folding principles to make  
art directors' display dreams come true**

The art director's world is becoming more technical and specialized with every passing day. Time was, when an art director need only be an art director. Today he must be thoroughly acquainted with the mechanical requirements of his mediums, and in the display and packaging fields that frequently entails working with three-dimensional structures, which, though of artistic merit, go beyond art.

The modern art director must know that in those fields he can no longer "think flat": he must become adept at working through engineers, and realizing through them, his clients' needs, by "three-dimensional art direction."

Today cardboard structures are capable of the most astounding forms: many having been made possible by comparatively recent advances in scientific research. One of the foremost factors in the advance of cardboard structures is the engineering firm of Richard E. Paige, Inc. This research and designing organization is the only independent company of its kind in the world—all others being an adjunct to some display or box manufacturing company.

In the trade, such men are known as cardboard engineers, and they work as the good right arm of the art directors.

Through Paige's research the field of cardboard engineering has gotten the only new basic principles of folding in the entire field of paper manufacture. They hold the most formidable patents in that field, but have made their developments available, by license, to all lithographers and box manufacturers.

In addition, they offer to art directors, a most valuable form of cooperation, in showing them how to achieve unusual effects in cardboard, in a practical-to-produce manner. Upon invitation, they "put on a show" semi-annually, without charge, showing all the latest results of their research. This could range anywhere from a novel construction for a round world, thru an ultra-modern window display for cosmetics, to a folding box for candy that opens into the figure of Santa Claus.

All these new ideas are welcomed by the art directors as basic, new structures to adapt to their own needs. To illustrate a typical job of clever art direction, which shows how an ingenious art director can produce sales for his company, let us take the case of Paige's "curved score glass." This was originally submitted to the Einson-Freeman Company as a half-round highball glass, of unique construction, and sold to Calvert Distillers. It presented a most realistic illusion of depth.

From that beginning, an Einson art director, Harry Haas, turned the dimensional glass into a giant oil can, which was sold to Esso. Another Einson art director, Phil Kaplan, turned it on its side and made it into a three-dimensional automobile tire, and that was sold to U. S. Rubber. Still another art director, Alex Stauf, turned it into an artistic rustic log for Old Hickory Whiskey. Through the imagination of those art directors a simple new development was enlarged upon, to become half a dozen

developments, and half a dozen display orders. There seemed no resemblance between the finished displays.

Often art directors call upon the Paige organization for help on a campaign or display. With the proper guidance from the Art Director, the display or box is invented to order, and sometimes results in some major advance in display design, for it is the needs of these art directors which bring about new and startling solutions.

When this group of cardboard engineers develop a display device, or folding box, for a display or box house, it is submitted to the final buyer under the name of the house. No mention of the engineers' service is necessary, nor are they brought into the sales-picture, except if the supplier, himself, desires it. Unlike dealing with a die-cutting firm, there are no "strings" attached, as far as production is concerned.

The supplier merely pays a low speculative fee for the services, and, should an order be obtained on the design, he pays a royalty, from which he deducts the original fee. The Paige patents insure the supplier against unfair price competition at the hands of the advertiser, and, in addition, usually carry a financial advantage over competition.

The modern Art Director has found his world of design increased a hundred-fold by these behind-the-scenes inventors, yet in no way do they duplicate or compete with his own functions; they do no surface decoration. Their work is confined to idea and structure, with the accent on smooth, trouble-free production.

# salesmanship

key to finding your job  
as executive art director

BY LAWRENCE TERZIAN

That artists are not as capable business men as other members of the advertising profession is perhaps a too sweeping and fallacious statement. But it is evident that too many art directors are quite indifferent or even unaware of the effective procedures of locating and getting that top executive berth. Somehow, they become convinced it should come to them as an honorary award, simply because they are currently AD on this publication or that big agency handling a good national account. The complaint follows this pattern: "With my experience, my background, I should be art director with the X Agency (and they mention one of the top four) . . . or consulting AD for the Y group of publications."

And what are their chief qualifications? Good creative imagination—and a sizeable portfolio with clear, crisp visuals and printed proofs of past accomplishments; plus an impressive list of previous employers, for whom they've worked either as full or assistant AD. Of course these are salable assets. These men, however, tend to build up the values of what they accomplished two years or five years ago; attempt to exploit past glory—even when such performances have paled in the light of more challenging work today. Rarely do they proffer the suggestion: "Let me show you what my current experience can do for you." Often, for instance, they consider it as endangering their standing to work up a series of roughs or semi-comps to solicit for a new job—for a particular agency account, or publication, or art department.

#### **Administrative ability a must**

Furthermore, they fail to realize that as an executive they've got to go beyond the drawing and rendering stage. As top ADs, administrative ability is a "must." And as such, like any other executive job applicant, they must possess the ability to sell: the ability to sell the prospective employer to obtain the choice job. Moreover, as practicing chief art director, they must be competent to mingle and exchange ideas with top management associates, to organize and administer a smooth running art department, to rally and win the support of subordinates to produce in volume and per schedule the high standard of work required.

The head art director has a big job that pays well financially as well as in job satisfaction. The experienced artist, art director or studio manager has this ultimate achievement in mind: top recognition and top remuneration proportionate to the calibre and size of the operation, and the responsibility involved.

The commercial art field, with its diverse activities and numerous points of contact with all promotional and marketing programs, offers a variety of top level positions with national advertisers, advertising agencies, department stores, art studios and other service organizations. And yet the field is small enough to be canvassed intimately to allow artists to keep current with major changes in personnel; or where possible to create a fresh job from scratch. Whether in New York, or Chicago, or Los Angeles, or anywhere on the advertising map, art personnel should know their job areas—the big firms and big names holding down important positions. These should be incentive goals for us. "What are these head ADs accomplishing?" "Wherein do I differ?"—these are the questions that the on-the-way-up AD should be asking.

#### **Personnel reshuffling**

In active job areas, like New York, periodically there seems to be a mass reshuffling of personnel, a "down the line" type of operation involving many companies. One man leads off by taking a new top level job, leaving his former job open, which in turn is quickly filled by someone else from a level below or adjacent, and so the sequence follows down until perhaps 4 or 5 men from different art departments have been influenced in moving into new jobs. Many times for the men in the lower echelon these changes are often futile—if they are not assuming more responsible duties. For what does happen is they unwittingly revert to drawing board jobs, with a slight increase in salary. Too many such changes may stagnate the artist. He may carry the label of head AD, but in reality functions primarily, for example, as a layout man. And his portfolio just bulges with a succession of samples that may show not too much growth in creativity, but rather a succession of too many jobs which may destructively affect his future.

Intelligent job-finding, which entails

creative thinking and planning, can be applied by anyone who has the initiative to strike out on his own to display salesmanship and ingenuity, to locate the right spot in the shortest possible time.

Several years ago a young art director came to New York as an unknown job-seeker. His background was chiefly sales promotion art director for a daily newspaper, art director for a small advertising agency—and recognition as a fine artist. As prerequisites for a major New York job, these were substantial and valuable—but in no way outstanding. His portfolio, however, was indicative of strong creative imagination. It was stocked with ideas—layouts sketched out in thumb-nails, and in roughs and semi-comps of larger size. It contained complete campaigns on several products, from roughs to finished comprehensives. Although lacking big agency experience, he aimed to connect with a better New York agency or top publication—at a salary to support his family comfortably. For three weeks he canvassed the field, making contacts, and holding out for the price he knew he was worth. Several head ADs who interviewed him offered him jobs—but at a price consistent with his limited experience. After all, these potential employers stated, he didn't know his art sources here, he had no Eastern agency experience . . . (and other plausible explanations were given).

#### **Temporary arrangements**

But this protracted delay in job negotiation meant continued salary loss, so our art director compromised and took his first job in New York—with a medium-sized studio, as art director, at practically the same salary he had originally requested. He took the position, however, with a stipulation that it was temporary. A fair arrangement, for he was an excellent buy for the studio. His employer obtained a first-rate advertising designer—and a first-rate manager and administrator, experienced in operating his own art department. And in turn the art director succeeded in getting his New York experience—and locating himself among the New York art fraternity.

This man had confidence in himself. Able to express himself fluently in speech, this confidence was infectious. Encountering him, you felt that if a man could be



that sure of himself, then perhaps *he can bring me as his employer the values and production I need in my business.*

Within eight months, this art director landed the executive job he wanted: head AD of a top publication.

The evolution of this last job is interesting to examine. Before finding his art studio job, our friend had made a special art presentation to a general-circulation publication. He had taken one issue of this magazine and completely re-designed it—from contents-page to double-truck story layouts. His deft, crisp visuals (semi-comps) included the rendering of illustrations, lettering, etc. The project, of course, consumed several weeks of intensive work—and reflected concise planning and original thinking. He had made this fresh presentation, although he had many suitcases-full of past work.

This new display of samples was pertinent and slanted to the new job—and was current.

#### Specific presentations

The presentation was enthusiastically received. No other candidate had taken the interest to submit such an original job application. Well-known publication and agency ADs, with whom our friend was competing, traded on their past experience and attainments. However, the job did not materialize, as a sudden change in top management canceled the immediate appointment of an art director. Therefore, our friend accepted the studio position as a temporary expedient.

Some months later, armed with his portfolio, together with that recent presentation (still pertinent to the job ahead), and equipped with natural persuasive selling ability, he applied for an attractive position with a different magazine. Again, his original presentation made an immediate hit. And this time he successfully sold the sum-total of his talents—and at a higher price tag than he had originally held.

I've given details on this man's job-campaigning because of his productive thinking in the direction of sound, job-soliciting techniques. He learned how to sell his talent. He knew how to promote his ability as a business executive. He passed the critical test of salesmanship by his achievement from a comparative

unknown in a competitive job market to a top position, in a reasonably short time.

If any art director ponders, "Where do I go from here?" perhaps he doesn't consider the possibility of trading up to top administrative level. For this job he's got to be a business man, contributing to the success of the firm like any other paid member. He must not consider himself exempt from company business details and duties, as well as the necessity of directing artists to work successfully with him. He must "wear well" with his associates; must be able to win their cooperation. In this, his personality is a controlling factor of his success. He must be sincere, pleasant, cooperative, responsible.

#### Circulate and join

A basic axiom applying to successful searching for that better position is: circulate. Get to know your fellows in the field; let others know what you can do . . . and what you are doing. Volunteer to assist in organization plans, join specific art groups, including your Art Director's Club. If you have a fear of speaking at meetings, forums, learn now to overcome that fear; for you'll be called upon to speak more often—when you land that executive spot. A good practical lesson for you is teaching. Offer to instruct at one of the commercial art schools on a limited basis (evenings). These schools are always eager to attract professional artists to their staffs.

Of course making friends among your competition is an excellent method for job contacts. Your daily luncheon dates with associates may develop an unexpected job lead. One publication art director tells me that he makes it a practice of lunching with his illustrators regularly. This makes for a better working relationship and establishes more intimate friendships. He was surprised, recently, when one of his own illustrators recommended him for a new spot that was not yet public information.

Many of the jobs you hear about are filled by referrals from friends and art associations. You have a better chance if you get there *first*—and with the something extra. That *extra* may be the special presentation you've made. Some art directors object to the preparation of special work. But such a project is not to be construed as a "test assignment." You are showing your enthusiasm and conviction to the point where you want visually to demonstrate to the client what you can produce for him. In other words, "the proof is in the seeing." Then, dress up your presentation with pertinent and sequential verbal selling, and thus you

have a combination which impresses and creates favorable employer attitudes.

Let me stress again: In preparing your portfolio you've got to use strategy by the inclusion of the right samples for the specific job objective you have in mind. The normal procedure of haphazardly stacking together a group of diversified samples, which chronicles your progress in previous jobs and assignments, is wholly inadequate for today's market.

On this point, the advice of George Samerjan, Executive Art Director of the Esquire group of publications, is most pertinent: "You must analyze and study the requirements of the particular position you seek. Like a military man, take an *estimate of the situation*. Then proceed to organize your talents; coordinate your most effective tools for the preparation of a concrete display of your abilities:—your creative imagination on paper, plus your physical personality inventory; and then aim specifically to drive your skills favorably toward the target you have selected."

#### Accentuate the sell

Another criticism of portfolios and samples should be pointed out. Art directors often become obsessed with rendering skills: that is, producing visuals sterile in selling ideas, but skillfully drawn and developed. They may also fail to include their preliminary sketches that indicate real depth thinking about the product or service they are promoting. They fail to create layouts that propel a desire to buy. As Wallace Elton, V.P. Art Director of J. Walter Thompson, observes: "Layouts must reflect advertising thinking, rather than express commonplace ideas beautifully rendered. A competent art director must combine graphic skill with selling ideas. For example, rather than determining how to get the most stunning photograph of an automobile, he should be thinking how best to present the automobile to create customer desire—and sell."

Again, the password is SELL.

The art director, as a knowledgeable executive, seeking the executive job he wants, must acquire and absorb those special skills which enable him to be his own best salesman. He must wrap his job-soliciting package (including his portfolio, personal qualifications, physical presence, job accomplishments, potential worth), with that individual aura which comes only through confidence in his product (himself) a close familiarity with the job market for his qualifications . . . and the dominating desire and impetus to exchange value for value with someone who can use his abilities profitably.



## WHAT'S YOUR LINE, MR. A.D.?

are you looking for a service to  
make that picture idea a  
SELLING IDEA?



## PHOTOGRAPHS

## PHOTOGRAPHS

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BUYERS' GUIDE of Art

Director & Studio News



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NATIONAL INDUSTRIAL ADVERTISERS ASSOCIATION  
ARCHITECTURAL PHOTOGRAPHERS ASSOCIATION



(Continued from p. 54)

- 76 **Designers** • Margaret Evans, Maurice Serle Kaplan (deceased)  
**Art Directors** • Robert L. Leslie, Hortense Mendel  
**Publisher** • The Composing Room, Inc.  
**Publication** • "Young Faces"
- 77 **Designer** • Art Shipman  
**Art Director** • Udell S. Madden  
**Adv. Agency** • Danziger, Madden & Shipman  
**Advertiser** • The Lightrend Company
- 78 **Designer** • Hal Zamboni  
**Art Director** • Richard B. Davis  
**Adv. Agency** • Davis, Delaney, Inc.  
**Advertiser** • Davis, Delaney, Inc.
- 79 **Designer** • Doug Lang, Albert Schlag  
**Art Director** • Walter Howe  
**Publisher** • R. R. Donnelly & Sons Co.
- 80 **Designer** • Ernest Socolov  
**Art Director** • Herbert Ackerman  
**Publisher** • Esquire, Inc.  
**Publication** • Coronet Magazine
- \*81 **Designer and AD** • Herman A. Davis  
**Adv. Agency** • Dowd, Redfield & Johnstone, Inc.  
**Advertiser** • S. Stroock & Co., Inc.
- 82 **Designer and AD** • Gene Dunn  
**Advertiser** • Endo Products, Inc.
- 83 **Designer** • Jerome Gould  
**Art Director** • Jerome Gould, Gould-Smith Assoc.  
**Adv. Agency** • Stiller-Rouse & Assoc.  
**Advertiser** • Aldon Construction Co.
- 84 **Designer** • Robert Dolobowsky  
**Art Director** • Walter Van Bellen  
**Adv. Agency** • NBC  
**Advertiser** • NBC
- 85 **Designer** • John Graham  
**Art Director** • Fred Veit  
**Adv. Agency** • National Broadcasting Co.  
**Advertiser** • NBC
- 86 **Designer** • Robert Dolobowsky  
**Art Director** • Walter Van Bellen  
**Adv. Agency** • National Broadcasting Co.  
**Advertiser** • National Broadcasting Co.
- 87 **Designer and AD** • Eugene Milbauer  
**Advertiser** • Newsweek Magazine
- 88 **Designer and AD** • Bill Sokol  
**Advertiser** • The New York Times, Promotion Department
- 89 **Designer and AD** • James Real  
**Advertiser** • Hughes Aircraft Company
- 90 **Designer and AD** • Jack Pfeiffer  
**Adv. Agency** • Royal & de Guzman  
**Advertiser** • New York Times
- 91 **Designer** • Hal Zamboni  
**Art Director** • Paul Bacon  
**Adv. Agency** • Frank Muller  
**Advertiser** • The Upholstery Leather Group

## Design of complete unit, Posters (92-103)

- 92 **Designer** • M. D. Glanzman  
**Art Director** • Jerome Parker  
**Advertiser** • American Airlines, Inc.
- 93 **Designer and AD** • Elizabeth Eyerly  
**Adv. Agency** • Botsford, Constantine & Gardner  
**Advertiser** • Jantzen, Inc.
- 94 **Designer** • Joseph Schindelman  
**Art Director** • Louis Dorfsman, Joseph Schindelman  
**Adv. Agency** • CBS Radio  
**Advertiser** • CBS Radio
- 95 **Designer** • Scott Johnston  
**Art Director** • Walter Dauchy  
**Adv. Agency** • Dauchy & Read  
**Advertiser** • Caliente Greyhound Club
- \*96 **Designer and AD** • Robert Gage  
**Adv. Agency** • Doyle Dane Bernbach, Inc.  
**Advertiser** • H. S. Levy and Son, Inc.
- \*97 **Designer and AD** • William E. Baldwin  
**Adv. Agency** • Hewitt, Ogilvy, Benson & Mather, Inc.  
**Advertiser** • Chase National Bank
- 98 **Designer** • Abner Graboff  
**Art Director** • Wilma L. Bell  
**Publisher** • Street & Smith Publ., Inc.  
**Publication** • Mademoiselle Magazine
- 99 **Designer and AD** • Ray Komai  
**Advertiser** • National Association for Mental Health
- 100 **Designer and AD** • George Krikorian  
**Advertiser** • The New York Times, Promotion Department
- 101 **Designer and AD** • Zoltan Medvecky  
**Advertiser** • Otis Book Company
- 102 **Designer** • Don Marvine  
**Art Director** • Richard P. Prezebel  
**Adv. Agency** • R. J. Potts—Calkins & Holden, Inc.  
**Advertiser** • Braniff International Airways
- 103 **Designer and AD** • Paul Rand  
**Adv. Agency** • William H. Weintraub & Co.  
**Advertiser** • G. H. P. Cigar Company

## Design of complete unit, Point-of sale material (104-110A)

- 104 **Designer** • Bern Hill  
**Art Director** • Jerome Parker  
**Advertiser** • American Airlines
- 105 **Designer** • Lou Frimkess  
**Art Director** • Advertising Designers  
**Advertiser** • Schalk Chemical Co.
- \*106 **Designer and AD** • Abner Graboff  
**Advertiser** • Ida May Chocolates, Inc.
- 107 **Designer and AD** • Roy Kuhlman  
**Advertiser** • Grove Press

(Continued on p. 68)

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# 50

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***of Art Director***

***and Studio News.***

***It has 100 pages and***

***contains the messages***

***of 137 advertisers.***

***These are both***

***new records.***

***A golden record***

***for a golden***

***anniversary.***

# 50

*(Continued from p. 67)*

- 108 Designer and AD • Robert McAvin  
Advertiser • Capitol Records
- 109 Designer and AD • Paul Rand  
Adv. Agency • William H. Weintraub  
& Company  
Advertiser • G. H. P. Cigar Company
- \*\*110 Designer and AD • Paul Rand  
Adv. Agency • William H. Weintraub & Co.  
Advertiser • G. H. P. Cigar Company
- 110A Designer • Sam Marsh  
Art Director • Fred S. Serenian  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • P. Lorillard Company

## **Design of complete unit, Editorial page, spread or section (111-121)**

- 111 Designer and AD • Cipe Pineles  
Publisher • Street and Smith, Inc.  
Publication • Charm Magazine
- 112 Designer and AD • Cipe Pineles  
Publisher • Street and Smith, Inc.  
Publication • Charm Magazine
- 113 Designer and AD • Cipe Pineles  
Publisher • Street and Smith, Inc.  
Publication • Charm Magazine
- 114 Designer and AD • Cipe Pineles  
Publisher • Street and Smith, Inc.  
Publication • Charm Magazine
- \*115 Designer and AD • George Elliott  
Adv. Agency • Randolph Elliott Adv. Agency  
Advertiser • Spot Magazine
- 116 Designer • Herbert Ackerman  
Art Director • Herbert Ackerman,  
George Samerjan  
Publisher • Esquire, Inc.  
Publication • Esquire Magazine
- 117 Designer and AD • Suren Ermoyan  
Publisher • Hearst Magazines, Inc.  
Publication • Good Housekeeping Magazine
- \*118 Designer • Bernard Quint  
Art Director • Charles Tudor,  
Bernard Quint  
Publisher • Time, Inc.  
Publication • Life Magazine
- 119 Designer and AD • Bradbury Thompson  
Publisher • Street and Smith Publications  
Publication • Mademoiselle Magazine
- 120 Designer and AD • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen
- 121 Designer and AD • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen

## **Design of complete unit, House organ or company magazine page, spread or section (122-126)**

- 122 Designer and AD • Robert M. Jones  
Publisher • Marquardt & Company  
Advertiser • Marquardt & Company
- 123 Designer • Herb Lubalin  
Art Directors • Herb Lubalin,  
Andrew Schmith  
Adv. Agency • Sudler & Hennessey, Inc.  
Advertiser • Sharp & Dohme
- 124 Designer • Herb Lubalin  
Art Directors • Herb Lubalin,  
Dr. David A. Bryce  
Adv. Agency • Sudler & Hennessey, Inc.  
Advertiser • Lederle Laboratories
- 125 Designer and AD • Bradbury Thompson  
Publisher • West Virginia Pulp & Paper Co.  
Publication • West Virginia Inspirations  
for Printers 190
- 126 Designer and AD • Bradbury Thompson  
Publisher • West Virginia Pulp & Paper Co.  
Publication • West Virginia Inspirations  
for Printers 190

## **Magazine advertising, general illus- tration, black and white (127-137)**

- 127 Artist • Tom Cusick  
Art Director • Paul Darrow  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Boeing Airplane Co.
- 128 Artist • Robert Fawcett  
Art Director • Paul Smith  
Adv. Agency • Calkins & Holden,  
Carlock, McClinton & Smith, Inc.  
Advertiser • Rand McNally & Company
- 129 Artist • Charles Adorney  
Art Director • Paul Smith  
Adv. Agency • Calkins & Holden,  
Carlock, McClinton & Smith, Inc.  
Advertiser • Rand McNally & Company
- 130 Artist • Ezra Stoller  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- \*131 Artist • Fred Freeman  
Art Director • John Currie, Jr.  
Adv. Agency • Compton Advertising, Inc.  
Advertiser • The New York Life Ins. Co.
- 132 Artist • Don Easton  
Art Director • Robert Freeman  
Adv. Agency • Foote, Cone & Belding  
Advertiser • Union Oil Company
- 133 Artist • Jean Pages  
Art Director • Arnold Roston  
Advertiser • Mutual Broadcasting System



- \*134 Artist • Ralph Steiner  
Art Director • Rupert Witalis  
Adv. Agency • Robert W. Orr & Assoc., Inc.  
Advertiser • Air Express
- 135 Artist • Norman Rockwell  
Art Director • Arthur T. Blomquist  
Adv. Agency • J. Walter Thompson Co.  
Advertiser • Massachusetts Mutual Life Insurance Company
- 136 Artist • James Williamson  
Art Director • Carl Harris  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Cluett, Peabody & Co., Sanforized Division
- 137 Artist • Richard Lindner  
Art Director • Hershel Bramson  
Adv. Agency • Morton Freund Advertising Agency, Inc.  
Advertiser • D'Orsay Sales Co.

### Magazine advertising, product illustration, black and white (138-142)

- 138 Artist • Herbert Smit  
Art Director • Ralph W. Nelsen  
Adv. Agency • Abbott Kimball Co., Inc.  
Advertiser • Steuben Glass
- 139 Artist • Henry Haberman  
Art Director • Hal Kurnit  
Adv. Agency • Mervin & Jesse Levine, Inc.  
Advertiser • Susquehanna Waist Co.
- 140 Artist • Tom Yee  
Art Director • James Downey  
Adv. Agency • Carl Reimers Co., Inc.  
Advertiser • Herbert Levine
- 141 Artist • William Helburn  
Art Director • Kendrick F. Ruker  
Adv. Agency • Fletcher D. Richards, Inc.  
Advertiser • United States Rubber Co.—Lastex Division
- \*142 Artist • Leslie Gill  
Art Director • Jack Anthony  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Cluett, Peabody & Co., Inc.

### Magazine advertising, fashion or style illustration, black and white (143-149)

- \*143 Artist • Mark Shaw  
Art Director • Sylvia Davenport  
Adv. Agency • Abbott Kimball Co., Inc.  
Advertiser • Vanity Fair Mills, Inc.
- 144 Artist • William Ward  
Art Director • Herman A. Davis  
Adv. Agency • Dowd, Redfield & Johnstone, Inc.  
Advertiser • Norman Blum Co., Inc.
- 145 Artist • Maria Martel  
Art Director • Clifford Lozell  
Adv. Agency • Foote, Cone & Belding  
Advertiser • Van Raalte Company, Inc.

- 146 Artist • Lillian Bassman  
Art Directors • Kay Kerr, Bernard T. Grant  
Adv. Agency • J. R. Flannagan  
Advertiser • Neiman Marcus
- 147 Artist • Stephen Colhoun  
Art Director • Robert Otter  
Adv. Agency • Hirshon-Garfield, Inc.  
Advertiser • William Heller, Inc.
- 148 Artist • Ted Croner  
Art Director • Bernice Wild  
Adv. Agency • Morey, Humm & Johnstone  
Advertiser • Claire McCardall-Townley Frocks, Inc.
- 149 Artist • Ben Somoroff  
Art Director • William Taubin  
Adv. Agency • Douglas D. Simon  
Advertiser • Cotton Guild

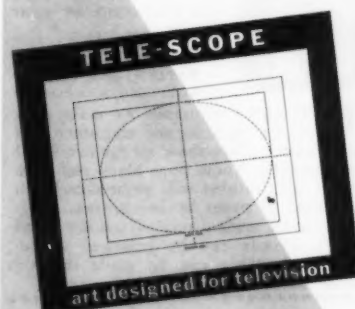
### Magazine advertising, general illustration, color (150-169)

- 150 Artist • Leslie Gill  
Art Director • Robert Pliskin  
Adv. Agency • Anderson & Cairns, Inc.  
Advertiser • International Silk Association (U.S.A.)
- \*151 Artist • Lewis Daniel (deceased)  
Art Directors • Walter Reinsel, S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Container Corp. of America
- 152 Artist • Walter Allner  
Art Directors • Walter Reinsel, S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Container Corp. of America
- 153 Artist • S. Neil Fujita  
Art Directors • Walter Reinsel, S. Neil Fujita  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Container Corp. of America
- 154 Artist • Brian Connelly  
Art Director • Paul Darrow  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • DeBeers Consolidated Mines, Ltd.
- 155 Artists • Fritz Siebel, Paul Wing  
Art Director • Paul Darrow  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • French Line
- 156 Artist • Fred Ludekens  
Art Director • Chuck Hayden  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Blue Bell, Inc.
- 157 Artist • Clarence H. Carter  
Art Director • Harry Payne  
Adv. Agency • Batten, Barton, Durstine & Osborn, Inc.  
Advertiser • The National City Bank of New York
- \*\*158 Artist • Walter Murch  
Art Director • Harry Payne  
Adv. Agency • Batten, Barton, Durstine & Osborn, Inc.  
Advertiser • The National City Bank of New York

(Continued on following page)

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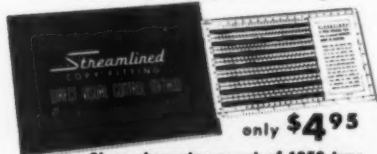
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**ARTHUR D. LEE, 551 Fifth Ave., New York 17, N. Y.**  
MURRAY HILL 2-4234

(Continued from preceding page)

- 159 Artist • John Atherton (deceased)  
Art Director • Harry Payne  
Adv. Agency • Batten, Barton, Durstine & Osborn, Inc.  
Advertiser • The National City Bank of New York
- 160 Artist • Rene Clarke  
Art Director • Paul Smith  
Adv. Agency • Calkins & Holden, Carlock, McClinton & Smith, Inc.  
Advertiser • The Prudential Insurance Co. of America
- \*161 Artist • Robert Riggs  
Art Director • Edward Jaccoma  
Adv. Agency • Cecil & Presbrey, Inc.  
Advertiser • Internat. Business Machines
- 162 Artist • Dean Cornwell  
Art Director • Merle Reed  
Adv. Agency • Ruthrauff & Ryan, Inc.  
Advertiser • Early Times Distillery Co.
- 163 Artist • Edwin L. Dahlberg  
Art Director • Gerard J. Guarch  
Adv. Agency • Kenyon & Eckhardt, Inc.  
Advertiser • Ford Motor Company
- 164 Artist • The Perchiks  
Art Director • Julian M. Archer  
Adv. Agency • Fuller & Smith & Ross, Inc.  
Advertiser • Alcoa Steamship Company
- 165 Artist • Robert Holland  
Art Director • Mitch Havemeyer  
Adv. Agency • Hazard Advertising Company  
Advertiser • American Cyanamid Company
- \*166 Artist • William A. Smith  
Art Director • Daniel W. Keefe  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • John Hancock Life Insurance Company
- 167 Artist • William A. Smith  
Art Director • Daniel W. Keefe  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • John Hancock Mutual Life Insurance Company
- 168 Artist • Whitney Darrow  
Art Director • Jack Anthony  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • General Foods Corporation
- 169 Artist • Leslie Gill  
Art Director • Hugh White  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Duffy-Mott Company, Inc.
- 171 Artist • Anton Bruehl  
Art Directors • Edith Jaffy, Robert Bach  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Hawaiian Pineapple Co.
- \*172 Artist • Jack Warsaw  
Art Director • Chuck Ax  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • P. H. Hanes Company
- 173 Artists • William Ward, John Miller  
Art Director • Herman A. Davis  
Adv. Agency • Dowd, Redfield & Johnstone, Inc.  
Advertiser • S. Stroock & Co., Inc.
- 174 Artist • John Rawlings  
Art Director • Louis Hanke  
Adv. Agency • Monroe F. Dreher, Inc.  
Advertiser • Forstman Woolen Company
- 175 Artist • David Shaw  
Art Director • Harry Rocker  
Adv. Agency • H. B. Humphrey, Alley & Richards, Inc.  
Advertiser • Munson G. Shaw Co., Inc.
- 176 Artist • Richard Beattie  
Art Director • Gerald Link  
Adv. Agency • Kenyon & Eckhardt, Inc.  
Advertiser • Lincoln-Mercury Div., Ford Motor Company
- 177 Artist • G. M. Photographic, Inc.  
Art Directors • C. G. Christensen, Warren Rogers  
Adv. Agency • Kudner Agency, Inc.  
Advertiser • Buick Motor Division, General Motors Corporation
- 178 Artist • Hanzl and Hanzl  
Art Director • Edmund J. Smith  
Adv. Agency • J. Walter Thompson Co.  
Advertiser • United States Playing Card Co.
- 179 Artist • Beatrice Pinsley  
Art Director • Ethel Lonberg-Holm  
Adv. Agency • J. Walter Thompson Co.  
Advertiser • Scott Paper Company
- 180 Artist • Plucer  
Art Director • Arthur Hawkins, Jr.  
Adv. Agency • Robert Winternitz Adver.  
Advertiser • Cone Mills, Inc.
- 181 Artist • Foster Ensminger  
Art Director • Sam Fink  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • The Borden Company
- 182 Artist • Wingate Paine  
Art Director • Lee Batlin  
Adv. Agency • Altman-Stoller Adver., Inc.  
Advertiser • Roman Stripe Hosiery

**Magazine advertising, product illustration, color (170-182)**

- \*170 Artist • Leslie Gill  
Art Director • Robert Pliskin  
Adv. Agency • Anderson & Cairns, Inc.  
Advertiser • Lurex Division of the Dobeckmun Company

**Newspaper advertising, general illustration (183-199)**

- \*183 Artist • Kenneth W. Paul  
Art Director • Kenneth W. Paul  
Adv. Agency • Batten, Barton, Durstine & Osborn, Inc.  
Advertiser • Holiday Magazine

(Continued on p. 84)

# AT LAST! **STATS** IN **FULL COLOR**

*We can now announce the availability of "COLORSTATS". They can be quickly made from any of the following types of color originals:*

- ART WORK OF ANY KIND
- COLOR PRINTS (CARBRO, DYE TRANSFER, ETC.)
- PRINTED MATTER
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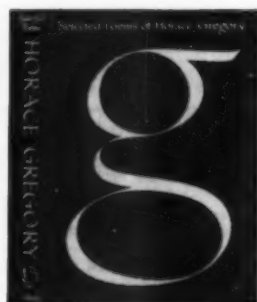
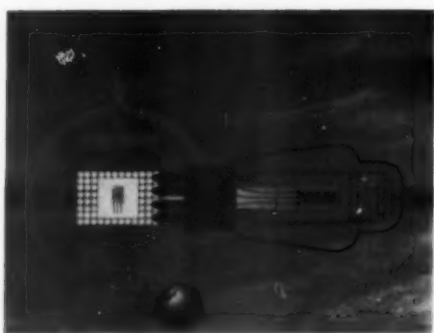
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## upcoming artist

**HALLOCK**

Realism is the word for artist Robert Hallock. He has been a letterer, typographic stylist, and ad designer for many years but only recently started a new career as a free-lance artist.

Born in Boston, Hallock is California and New York schooled. He studied at the Chouinard School of Art in Los Angeles and later at the Art Students League in New York. Floating back and forth between the two cities he designed promotion material, book jackets, packages. During the war he designed training manuals and posters for the Navy Training Aids Development Center and orientation exhibits for the Army. At war's end he joined Walter Dorwin Teague Associates, working on package design.

Now, up in Newtown, Conn., Hallock is concentrating on still-life painting. His previous wide experience permits him to design complete jobs as well as create the illustrations. Recent clients include Chase Copper & Brass, National City Bank of New York, Winthrop Stearns, Time, Rand McNally, General Electric Co., Borden's, Institute of Commercial Art (for booklet design) and a number of book publishers, as well as TV storyboards. Robert Hallock is a member of Westport Artists and the Society of Illustrators. His wife Marion, runs around New York as his agent while he paints and designs on a windy hilltop in Newtown.



# Art Department

# AD

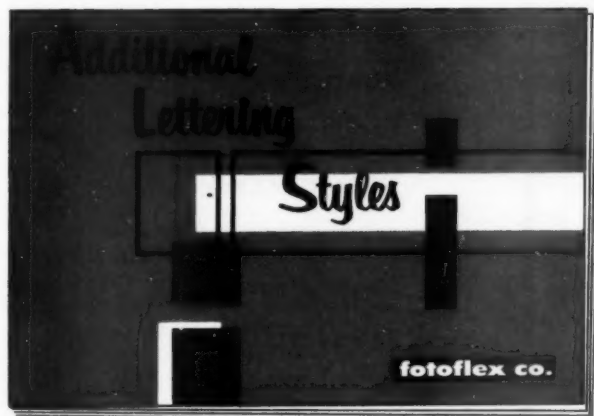
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## trade talk

**ART DIRECTION** BALTIMORE: The S. S. Levyne Co. has named **Walter W. Pearthree** to v.p. and AD . . . CHICAGO: **Andrew Armstrong**, v.p. and top planning committee man succeeds John Olson to head art department . . . DAYTON: **Laurence E. Brinkman**, from AD, Ellington & Co., NY to senior AD at Kircher, Helton & Collett . . . DETROIT: Charles M. Gray appointed **Walter W. Spouse** AD . . . GREENWICH, CONN.: **Curt Witt**, former AD Remington Records is now AD for Moore & Co. . . . LOS ANGELES: **Cliff Graham**, previously AD with Perret Co. now staff member Elgin, Davis Studio, artists . . . NEW YORK: **Francis Pataky** upped to executive AD of G. M. Basford Co., to coordinate ADs, account men and management . . . I. R. Stempel named **Miss Terry Lowenthal** AD . . . Norman Byron from consultant AD for Mother and Baby to senior AD, Benton & Bowles, Inc. . . . **Otto Storch** now assistant AD of McCall's . . . Paris & Peart has **John Grubel** as associate AD . . . **Paul Parker, Jr.**, now ADing at Doherty, Clifford, Steers & Shenfield, Inc. . . . **Gene Murray** returned to Kudner Agency, Inc., as AD in charge of TV art . . . **Jay Van Eerde** moves from Kudner to James Thomas Chirurg as AD . . . **William Bartlett** appointed creative director of the Chirurg agency . . . **Pud Lane**, former v.p. and AD for Transfilm, Inc., now executive producer for TV film commercials at Ruthrauff & Ryan . . . M. Belmont Ver Standig, Inc. has named **Howard Stanley** as v.p. in charge of creative dept . . . **W. Turner Elbert** resigned as AD of H. B. Le Quatte, Inc. . . . K. P. William Co. has promoted **Leon Winston** to AD and named **Mel Furst** assistant AD . . . **Rudolph Czufin**, executive AD elected to board of directors at Gardner Advertising . . . Among the judges for the 3rd Lithographic awards competition were the following ADs, artists, and designers: **Wallace Elton**, **Herbert Noxon**, **Thomas D'Addario**, **Edward Gustave Jacobson**, **Professor William Longyear**, **Lester Beall**, **James Berenson**, **Adolph Triedler**, **Rex Werner**, **Roy Tillotson**, **George Welch**, **Clarence B. Hornung**, **Mark Seelen**, **Paul Smith**, **Albert Staehle**, **Frank Gianninoto**, **Donald Ruther**, and **Henry Riegner** . . . **Vincent DiGiacomo**, AD to Hewitt, Ogilvy, Benson & Mather, Inc., won a Gold Medal for his painting in the 4th Annual Long Island Artists Exhibit at Hofstra College, and an award for a show which will be held this fall . . .

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**trade talk**

... **Herbert Waldo** is now offering a complete Color Service, having arranged to represent **Jack Ward Color Service** and **Peterson Color Laboratory** ... **Harold Krieger** handling fashion photography for representative **Robert L. Brooks** ... **Philip R. Shays** has been elected v.p. and a director of **J. R. Shays, Jr., Inc.**, manufacturers of photostat copies and blueprints ... Rep. **Jack Brown** now associated with **K. V. S. Studios** ... **Ralph Heinzerling**, still life illustrator is now with artists' rep. **Paul R. Sherry** ... **Maurice Lynn Studios** has **John Palatella**, designer, as partner and supervisor of production. **Joseph Pedi** heads the lettering dept. at the studio. Larger quarters for the studio are at 343 Lexington Ave. ... **Harry Regina** will operate own photostat studios at 60 West 56th St. ... **Peter DiLeo's** art and design service is located at 424 Madison Ave. ... **Tom Compere Associates** new offices are at 11 W. 42nd St. ... A **NY Times** poster was shown in Germany in April at the International Poster Exhibit ... **Gene Dunn** has moved to 424 Madison Ave. ... Artist **Jerry Grossman** now being represented by **Harvey Kahn Studios** ... **K. V. S. Studios** are enlarging staff and space in new quarters at 56 W. 45 St. ... **Diamond & Gelgisser** will now be known as **Diamond Art Studio** ... Artist **Frank Eboli** now in larger quarters at 114 E. 54 St. ... **Joe Cohen** has joined the illustration staff of **Rodgers Studios** ... **SAN FRANCISCO:** **Dick Danner** now repping designer **Bruce Butte**, illustrators **Glenn Grohe** and **Lowell Herrero**, and letterer **Bill Hyde** in an art rep. service at 605 Washington St. ...

**AGENCIES ALBANY:** **Goldman, Walter & Kanma Advertising**

**Agency** reports new quarters at 17 Elk St. ... **AUBURN, ME.:** 15 Field Ave., new home of **Ray Mills Advertising Agency** ... **BOSTON:** **Benjamin Shattuck** and **J. Nelson Clifford**, both formerly with **James Thomas Chirurg Co.** established their own agency under their combined last names at 143 Newbury St. ... **BUFFALO:** **Philip J. Green** has opened his own advertising service at 149 Ellicott St. ... **CHICAGO:** Three new addresses are reported: **Burlingame-Grossman Advertising** now located at 207 S. Wabash Ave.,



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**trade talk**

Myron Kenzer, AD announced **Dora McNeil** as associate AD at Simplicity Patterns . . . AD **Sam Roberts**, formerly v.p. at Hanly Hicks & Montgomery Inc., now operates own art representative service at 145 E. 52 St. . . **Huber Hoge & Sons, Inc.**, named **Julius J. Spector** Account Executive, in charge of Garden Research Laboratories, and North American Stevens Corp. Mr. Spector was formerly AD at Huber Hoge . . . Bantam Books, Inc. has appointed **Al Lichtenberg** assistant Art Editor to Don Gelb, Art Editor. PHILADELPHIA: **Richard A. Andrews** to art and production director at W. Wallace Orr, Inc. . . Myron J. Mitchell Advertising Agency appointed **Otis Roberts** full partner . . . SEATTLE: **Robert E. Eddy** now with Cole & Weber as executive AD of the agency's office in that city . . . STEVENS POINT, WIS.: **Richard Schmickrath**, formerly with J. Walter Thompson, Chi., now AD for Richard H. Brady Co.

**ART & DESIGN** BUFFALO: Harold Warner Co. named **Arthur A. Lochta** to art dept. CHICAGO: Aubrey, Finlay, Merley & Hogson, Inc., has **Anthony Hilbert** and **Fred Wahl** new appointees to the art dept., **John Rendla** to production dept. and **Jean Usher** to asst. production manager . . . **Charles S. Jackson** joined Edgar Walter Fischer & Associates . . . **Richard Koehler** succeeds **Burton Cherry** at Cuneo Press as director of design and typography. Mr. Cherry now has own design studio at 209 E. Superior St. . . **Carl J. Briese**, longtime AD with Needham, Louis & Brorby now operates own advertising art consultant service at 360 N. Michigan Ave. . . **Kling Studios** appointed The Downey Co. its San Francisco rep. . . HOLLYWOOD: **Herb Roth** is scheduled to take over the cartoon panel of H. T. Webster . . . MINNEAPOLIS: **V. M. Butterfield** sold Artstaff Studio to **A. Fenton Holmes**, its account executive, **Clyde Ricks** and **Homer K. Dimmick**, its artists and **O. S. Wyatt, Jr.** He will move to San Diego . . . NEW YORK: **Wilbur Cahoon**, previously with **Storm & Klein, Inc.**, now on art staff of Hicks & Greist, Inc. . . **Arthur P. Koch** is now with Associated American Artists, Inc., as Co-director of Special Services Division and has artists **Kenneth Davies**, **Charlotte Sternberg** and **Tack Shigaki** with him. **Erik Simonsen** is now SSD v.p.

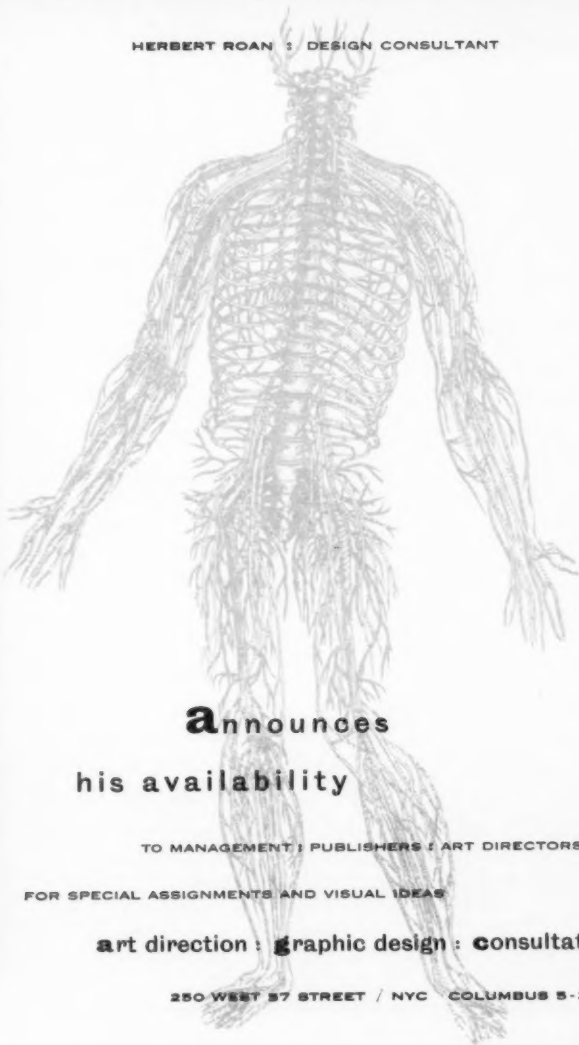
Harry F. Port Advertising at 10 Erie St., and Charles O. Puffer Co., advertising now at 57 E. Jackson Blvd. . . . CINCINNATI: Rollman, Peck & Rittenhouse is now to be known as Rollman & Peck . . . CONCORD, N. H.: There is now an additional William Von Zehle & Co. office in the above city . . . DETROIT: Century Advertising Co. and W. B. Doner Co. have recently merged . . . FORT WORTH: First Life Bldg., 301 E. Fifth St., is new site of Clenn Advertising in that city . . . HOLLYWOOD: The Irvin Rose Advertising Agency is now located at 8747 Sunset Blvd. . . . HOUSTON: New agency of Dick Laughlin & Associates has opened at 3219 Montrose Blvd. . . . KANSAS: O. H. Roskam, advertising has expanded to new quarters at 1430 Grand Ave. . . . LOS ANGELES: Barnes Chase Co.'s new office is at 3450 Wilshire Blvd. . . . NEW ORLEANS: A. M. Simcock Advertising now locates at 528 Canal St. . . . NEW YORK: Mark, Simeon & Renard is the new agency opened at 150 E. 35 St. . . . Wallace Cane, formerly affiliated with Associated American Artists as advertising director, now has his own agency at 247 W. 46 St. . . . Platt, Zachary & Sutton, Inc., has formed offices here at 7 E. 44 St. and at 31 Providence St. in Boston . . . 515 Madison Ave. is new home for Manhattan Advertising Agency . . . Doyle Dane Bernbach, Inc., has moved to 20 W. 43 St. . . . New location of Gehrich Associates is 24 State St. . . . the Atlanta advertising agency Liller, Neal & Battle now has an office here at 40 E. 51 St. . . . Lloyd S. Howard Associates now at 420 Madison Ave. . . . The Murray Advertising Service has been taken over by Ray McCarthy Advertising Service, Inc. . . . RICHMOND: New home for Eastern Advertising Associates is at 2902 W. Clay St. . . . ST. PAUL: Weaver-Gardner, Inc., is the present name for Luther Weaver & Associates . . . TORONTO: Anderson, Smith & Cairns, Ltd., has moved to 42 Scollard St. . . . WASHINGTON: Boyce Morgan & Associates is now at 1757 K St., N. W. . . . J. Walter Thompson Co. has offices at 1737 DeSales St., N.W. . . .

#### ADVERTISING-PROMOTION

Royal Typewriter Co., NY has upped George G. Ackland,

AM to director of advertising and public relations . . . Jack Rathbun, former AM of LeBlanc Corp., has returned to the company to direct advertising, in place of Frank Heaton who has resigned . . . George D. Green is now advertising director and in charge of sales promotion merchandising for Gerity-Michigan Corp., Toledo . . . Roberts Co., Smoothedge carpet gripper has named Paul D. Quigley

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AM... **George H. Blinn, Jr.** is now manager of advertising and sales promotion for Gamewell Co. of Newton Upper Falls, Mass. ... **Donald Grass** now manages advertising for J. Grass Noodle Co. Chicago ... **Bankers Life & Casualty**, Chicago has claimed **Merrold S. Johnson**, Hotpoint Inc.'s former advertising director as its advertising director ... **William Agnew** formerly president, designer and director of his own jewelry company, is now AM for Prince Matchabelli, NY ... **Neil Shaver** succeeds Jack Stanton as AM at Clorox Chemical Co., Oakland ... McGraw-Hill has upped **Carl J. Coash** to manager of advertising and sales for 3 of its technical books, Coal Age; Engineering & Mining Journal and Metal & Mineral Markets, NY ... **N. Carl Berro** is now at Sutton Publications, NY, in charge of advertising promotion ... Koret of California has upped **Al Citron** from director of advertising and publicity to director of promotion and publicity ... **William T. French** with National Dairy Products, Corp., NY, several years is now assistant director of advertising ... **Henry Rawle Geyelin** has moved from manager and director, creative activities of DuMont Laboratories to manager of advertising, Metropolitan Life Insurance, NY ... **Paul M. Hughes** is head of advertising and SP of Lewal Industries, Inc., NY ... Eastern Division of Tide Water Associated Oil Co., N.Y. has appointed **Donald J. Hughes** advertising assistant ... **Colin J. Cruickshank** is AM of Modernage Furniture Co., NY ... **Robert Becker** has been named director of advertising at Nepara Chemical Corp., Yonkers ... The E. R. Squibb & Sons Division of Mathieson Chemical Corp. has upped **Howard W. Baldock** from assistant to AM ... **Patricia Kannon** is AM of Oomphies, Inc. ... **Charles A. Wiggins**, former SM and AM of Calumet and Minute, NY is now their associate advertising director ... General Cable Corp., NY has named **William B. Bisker** AM and SPM ... **John Hogan** now directs advertising and promotion at McNeil Laboratories, Philadelphia ... **R. Richard Cartier** to director of advertising and SP for Bigelow-Sanford Carpet Co., NY ... **May Saladucha** upped to advertising director from art director at Kaylon, Inc., NY ... **Charles W. Reinhart** to AM at Sylvania Electric Products, Inc., in fluorescent fixtures and lighting dept. ... The F. & M. Schaefer Brewing Co. has named its PM **N. F. Bowes** coordinator of sales expansion program ... **Harry W. Cyphers, Jr.** is now manager of new advertising and SP dept. of American Cyanamid's plastic and resins division, NY ... **Irwin D. Rose** is Anchor Dis-



tributing Co.'s advertising and SPM, NYC . . . Personnel change at Quality Importers, Inc., NY, is **Walter M. Hainman** to AM . . . **Mrs. Marion Hilker** is AM at Remove, NY . . . **Carleton P. Adams**, AM for Yale & Towne Mfg. Co., Phil. . .

**PHOTOGRAPHY** **Edstan Studio**, a new outfit formed by **Eddie Feldman** and **Stanley Beck**, located at 40 W. 57 St. Both these boys, formerly with the **Weber Studio**, are specialists in photo-mechanical preparation of art-work . . . **Eastern Studios**, NY doubling their studio capacity at their new location, 120 W. 50 St., the firm's 3rd expansion move in 6 years . . . **Emil Weissenburger**, Charles Bruning Co., Inc., manager of photographic division has moved to Compo Photocolor Studio, Inc., NY . . . **Shigeta-Wright**, photographer and illustrator, Chicago, has added **Marc Stuart**, formerly with Coleman Studios, NY, and **H. Del Naylor**, of NY, Cleveland and Chicago photographers, to sales staff and as PM over all studio operations, respectively . . . During March, **Eastman Kodak Co.** sponsored a display at Grand Central Station of color prints from Appel transparencies of **Appel Color Photography**, Twin Lakes Wis. . . **"Leica Photography"**, quarterly magazine published by E. Leitz, Inc., 468 4 Ave., offers in the Spring issue ideas for fun and profit photographing in ocean sailing, medical work and animal lore . . . **FPG** moved to larger quarters at 62 W. 45 St., NY . . . **Herb Carleton**, Van Nuys, Calif., News photographer won first prize in the 3rd Fire Foto annual contest sponsored by National Fire Protection Assn. in Boston . . . **Peter Hastings**, back from the war is again with Black Star News, NY . . . **Du Magazine**, published by the outstanding Swiss publishing firm of Consett and Huber, has signed an exclusive agreement with Black Star News to distribute its material in the US. . .

**CAMPAIGNS** **Golden Rhapsody** and **Silver Symphony** shampoos have launched national campaigns in newspapers, magazines, radio and TV via Irvin Rose Agency, Hollywood . . . **Kraft Foods** has been spot-advertising new sliced natural Swiss cheese and may break into national ads during the Spring . . . during the summer **Sunkist** will stress frozen lemonade and frozen orangeade in Metro comics and outdoor locations . . . **Colgate-Palmolive-Peet** test-marketing Super Suds in blue and in white . . . **Weldit**, a waterproof, sunproof, etc., adhesive being tested in

Published last June,  
a new triennial revision of the

## American Art Directory

Complete lists of the museums, art schools and art associations of the United States, Canada and Latin America, with the names of officials, data on special collections, membership, etc. Also included are lists of art magazines, museum publications, newspapers carrying art notes, and traveling exhibitions. Included in the comprehensive index are subject references to museums with collections in important fields. First published in 1898, this Directory, now in its 38th edition, was formerly called the **AMERICAN ART ANNUAL**. Next revision, 1955. 382 pages, 7 x 10 inches, buckram, \$17.50 net postpaid.



## Coming June 1953, the first revision since 1947 Who's Who in American Art

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This famous directory, issued since 1913 and sponsored by the American Federation of Arts, is now enlarged to include some 6836 biographies of professional painters, sculptors, illustrators, designers, administrators, educators, editors and critics, with geographical index and a listing of national and regional exhibitions.

The biographies include information as to address (home, business, summer), career, current and recent activities, lecture or teaching engagements, participation in exhibitions, work in public collections, published works, memberships, honors received, etc. Specialties are stated, such as craftsman, cartoonist, designer (industrial, theatrical, textile, etc.), educator, engraver, etcher, illustrator, lithographer, painter, sculptor, serigrapher, typographer and writer.

Who's Who in American Art is edited (as is the American Art Directory) by Dorothy B. Gilbert. The 1953 edition will run to about 700 large (7 x 10 inches) pages, bound in buckram, price \$17.50 net postpaid, but see special offer at left.

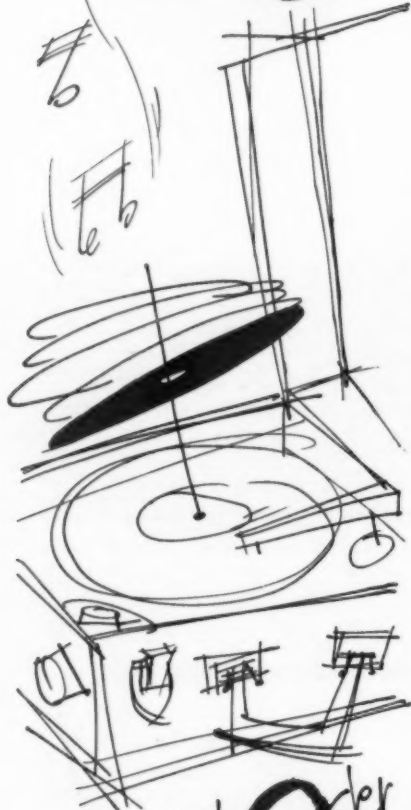
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**ART FOR ADVERTISERS**

major cities by **Singer Home Products**, Jamaica, NY . . . **Webster Chicago Corp.** planning heavy magazine schedule through April 1954 . . . **United States Tobacco Co.** testing Sheffield king-size oval cigarettes, through C. J. LaRoche & Co. . . . **Eureka Williams Corp.** stepping up vacuum cleaner drive in newspapers and magazines . . . **Lux Detergent** introduced by Lever Bros. in Baltimore and Philadelphia area . . . **Hertz Rent-A-Car System** is doing cooperative advertising with airlines and railroads . . . **Lifebuoy, Lever Bros.**, is now an anti-bacteria soap with addition of "puralin" . . . **Sunshine Biscuits** slanting its ads toward teenage market following surveys the under-20 folk buy 25% of the families' food . . . **Independent Grocers Alliance** is national advertising again . . . **Mishawaka Rubber & Woolen Co.** (Mishawaka, Ind.) is new national advertiser, through Fletcher D. Richards, Inc. . . . **Sinclair's** new premium gasoline and oil will be pushed through Morey, Humm & Johnstone. . . .

**PRODUCTION** Brooke, Smith, French & Dorrance, Detroit, has appointed **William D. Richards** to their production staff . . . **Jack Dougherty**, formerly with McCann-Erickson, now with American Restaurant magazine as production manager . . . **Ed Wilander** is now on their sales staff. . . . **James L. Lepis**, former production manager, Fred Wittner Advertising, now at Morrell & McDermott, advertising and typography on sales and service staff . . . **Ira Moshier** upped to circulation manager, Argosy magazine, NY . . . **Pat Gleason** now production manager for Every Woman magazine . . . **Theodore Kepes** to take charge of traffic and production at Klores & Carter, Inc., NY . . . **Leon Winston**, AD for Rick Marcus Associates is also production manager . . . **Nelle Nelson** is presently media director and production manager at Burton Browne Advertising, Chicago . . . Emil Mogul Co., NY has named **Arthur Lewis** traffic manager . . . **Ruth J. Peronne** is now production manager for Force, Inc., Paterson, NJ . . . **Fulton, Morrissey Co.**, Chicago has appointed **James P. McCormack** production manager . . . **Jane Pinkerton** from news editor of a Chicago Magazine to national promotion staff of Broadcast Advertising Bureau, Inc., NY. . . .

**MEDIA** Triangle Publications' TV Guide has begun national distribution as of its April issue. Since it was first reported that publisher Walter Annenberg would buy several TV guide

X14690 . . . one of thousands of the pictures we offer at \$15, with \$5 off if you use our credit line.



**Stop 'em!**

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<b>BOSTON</b> 244 Washington Street Capitol 7-3634	<b>LOS ANGELES</b> 1627 South Broadway Rt 7-0234
<b>CINCINNATI</b> 12 East 9th Street Garfield 1234	<b>PITTSBURGH</b> 713 Penn Avenue Court 1-6489
<b>DALLAS</b> 2704 Cedar Springs Lakeside 2725	<b>ST. LOUIS</b> 1006 Olive Street Garfield 0932
<b>DETROIT</b> 2241 Book Building Woodward 1-0746	<b>SAN FRANCISCO</b> 181 Second Street Yukon 6-4224



**pictorial  
promotions..**

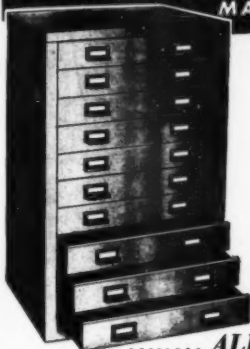
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PRECISION MADE • 10 FULL WIDTH DRAWERS  
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#1624, as illus.	36 1/2"	24"	16"	\$54.95

Futura Gray or Standard Green

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•• SPREY was designed for the Artist, Ad Agency, and others in the Graphic Arts Field. It is 100% clear ACRYLIC plastic made to smudge-proof your artwork. Simply press the button and SPREY will cover and protect your valuable drawings in seconds. Does on clear and stays that way. Will not yellow or affect delicate shades. Adds new dimension and sparkle to your work while protecting against dirt, moist hands, smear and smudge. Dries fast. Artists and Advertising Agencies all over are using SPREY to protect wash drawings, charcoals, comps, repro proofs, dummy boxes, etc.

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**ACROLITE INTERNATIONAL** 12 Hollywood Avenue, Dept. 0000, Hillside, N.J.



ILLUSTRATIONS

COLOR • BLACK & WHITE

**WALLACE  
SAATY**

Circle 7-3900

WELLINGTON HOTEL  
7th Ave. and 52nd St. N.Y. 19

publications and set up a national magazine, he has bought publications in NY, Phil., Chicago, and Washington. He has opened an office in Los Angeles... Fulton St. News will be known by the new name of **Downtown News**.

**EXHIBITIONS** **Alphabet Gallery:** an exhibit of lettering by Ed Benguiat in progressive stages, for commercial designs, through May 30...

**A. I. Friedman, Inc. Gallery:** Decorative illustrations and designs by Jean Morton Erdoes. Magazine, catalogue, booklet, poster work, during May... **Metropolitan Museum:** Treasures of Japan to be exhibited include paintings, sculpture, from national, religious and private holdings...

**Museum of Modern Art:** Four European Poster Artists, through May 17; Roualt, through May 31; Sculpture by contemporary American and European artists, Apr. 29—Sept. 7; Postwar European Photography, May 27—Aug. 2...

**National Association of Women Artists** is holding its 61st Annual Exhibition at the National Academy, 1083 Fifth Ave., from May 15th—May 31st... **N.Y. Public Library:** Sidewalks of New York prints through May 31...

**PERSONALS** Bud Norton, of Bud Norton Associates, the father of a girl, his second child... Artist Dom Komisarow, the father of a baby boy, his first, Joel Harris.

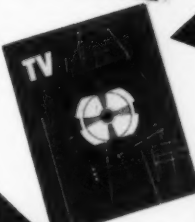
**DEATHS** AD Harlan Crandall deceased... **Bruce K. Mac-**

**Laury,** director of advertising and SP for Bigelow-Sanford Carpet Co... **Joseph De Bobes** after a long illness. He was PM for American Broadcasting Co., in advertising and promotion dept...

**Robert Frankel,** advertising manager... **Reginald De Witt French,** mid-western manager and v.p. of Outdoor Advertising, Inc... At 75 **Raoul Dufy,** "Fauvist" French painter died of a heart attack in his Alpine studio after several illnesses...

**Frederick Rodrigo Gruger,** magazine and novel illustrator, in Doctors Hospital after a brief illness, at the age of 82... **Henry Lee McFee,** still life artist and professor, at the age of 67 in Altadena, Calif... **Thornton Oakley,** famous for industrial paintings and murals, at the age of 72, in Philadelphia... **Ralph Carlyle Prather,** magazine illustrator of animal and nature subjects, in St. Petersburg...

## Booklets



**Lewis Associates**  
148 1/2 East 40 St. N.Y. 16 • MU 9-7953



Sometimes all that  
a campaign needs  
is the right  
seasoning

**Pitt**  
PITTSBURGH • MA 1-7400  
4029 Bigelow Blvd.  
CLEVELAND • CH 1-3037  
914 Keith Building  
**Studios**

(Continued from p. 70)

- 184 Artist • Kurt Weihs  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 185 Artist • John Groth  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 186 Artist • David Stone Martin  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 187 Artist • Kurt Weihs  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 188 Artist • Sol Mednick  
Art Director • Louis Dorfman  
Adv. Agency • CBS Radio  
Advertiser • CBS Radio
- 189 Artist • Art Shipman  
Art Director • Art Shipman  
Adv. Agency • Danziger, Madden & Shipman  
Advertiser • Frank Bros., Long Beach
- 190 Artist • Ben de Brocke  
Art Directors • Aldo Cusi, Carl Lawson  
Adv. Agency • Batten, Barton, Durstine  
& Osborn, Inc.  
Advertiser • Consolidated Edison Co.
- \*191 Artist • Hans Lownds  
Art Director • Ray Pedersen  
Adv. Agency • Hewitt, Ogilvy, Benson &  
Mather, Inc.  
Advertiser • Fawcett Publications—  
True Confessions
- 192 Artist • Gene Friduss  
Art Director • William E. Baldwin  
Adv. Agency • Hewitt, Ogilvy, Benson &  
Mather, Inc.  
Advertiser • Chase National Bank
- 193 Artists • Floyd Davis, Garrett Price,  
George Clark, Howard Hardy,  
William Schneider  
Art Director • Morris L. Rosenblum  
Advertiser • Macy's, New York
- 194 Artist • Ken Richards  
Art Directors • Morris L. Rosenblum,  
Abbott Gomberg  
Advertiser • Macy's, New York
- 195 Artist • Robert Osborne  
Art Directors • Frank Baker, Don Calhoun  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Chrysler Corporation
- 196 Artist • Andy Warhol  
Art Director • Walter van Bellen  
Adv. Agency • National Broadcasting Co.  
Advertiser • National Broadcasting Co.
- 197 Artist • Warren Talcott  
Art Director • Fred Veit  
Adv. Agency • National Broadcasting Co.  
Advertiser • National Broadcasting Co.

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IDEAS

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ALgonquin 5-2552

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PLaza 9-5400

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FROM TRANSPARENCIES  
AND SEPARATION  
NEGATIVES**

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**MU 5-4295**  
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**plaza 8-2479**  
151 e. 50th st., new york 22, n. y.

## Joseph Torch

**ARTISTS' & DRAFTING SUPPLIES**

for the Studio Trade  
"The Best for Less"—Framing & Matting  
**CHelsea 3-3534** 147 W. 14th St.  
(Near 7th Ave.)

\*198 Artist • David Stone Martin  
Art Director • William Golden  
Adv. Agency • Lester Rossin Assoc., Inc.  
Advertiser • Columbia Broadcasting System

199 Artist • Bill Tara  
Art Directors • Jules Kopp, Chas. Sutorius  
Adv. Agency • Erwin-Wasey & Company  
Advertiser • Carnation Company

### Newspaper advertising, product illustration (200-205)

200 Artist • Adele C. Roth, Emmett McNamara  
Adv. Agency • Kenyon & Eckhardt, Inc.  
Advertiser • Lincoln-Mercury Dealer Assn.

201 Artist • Sergei Gitovosky  
Art Director • Juke Goodman  
Advertiser • Saks Fifth Avenue

202 Artists • Dora Mathieu, Paul Wing Studio  
Art Director • Juke Goodman  
Advertiser • Saks Fifth Avenue

203 Artist • Jacqueline E. Lindner (deceased)  
Art Director • Juke Goodman  
Advertiser • Saks Fifth Avenue

204 Artist • Maurice Bauman  
Art Director • Juke Goodman  
Advertiser • Saks Fifth Avenue

205 Artist • Richard Dorgan  
Art Director • William Ronin  
Advertiser • Stern Brothers

### Newspaper advertising, fashion illustration (206-210)

206 Artist • Louise Eastment  
Art Director • Louise Eastment  
Advertiser • Julius Garfinckel & Co.

\*207 Artist • Helen Anglim  
Art Director • Louise Eastment  
Advertiser • Julius Garfinckel & Co.

208 Artist • Norman Jensen  
Art Director • Robert H. Hack  
Advertiser • I. Miller & Sons, Inc.

209 Artist • Judy Brody  
Art Director • Chuck Gruen  
Advertiser • Neiman-Marcus

210 Artist • Ruth S. Grafstrom  
Art Director • Juke Goodman  
Advertiser • Saks Fifth Avenue

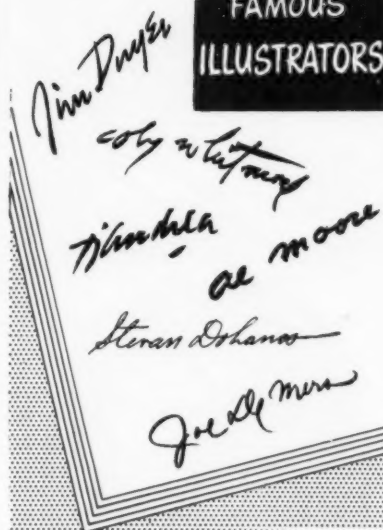
### Trade periodical, general illustration (211-223)

\*211 Artist • Eugene Karlin  
Art Director • Francis W. Goessling  
Advertiser • Abbott Laboratories

212 Artist • George Guido  
Art Director • William R. Morrison  
Adv. Agency • Anderson & Cairns, Inc.  
Advertiser • J. L. Stifel & Sons, Inc.

## H-D ILLUSTRATION BOARD

used by  
**AMERICA'S  
FAMOUS  
ILLUSTRATORS**



### NEW...BETTER RESULTS

Here is a popular priced illustration board that was especially developed for professional use. Thoroughly tested by artists, it has just the right surface for practically all mediums.

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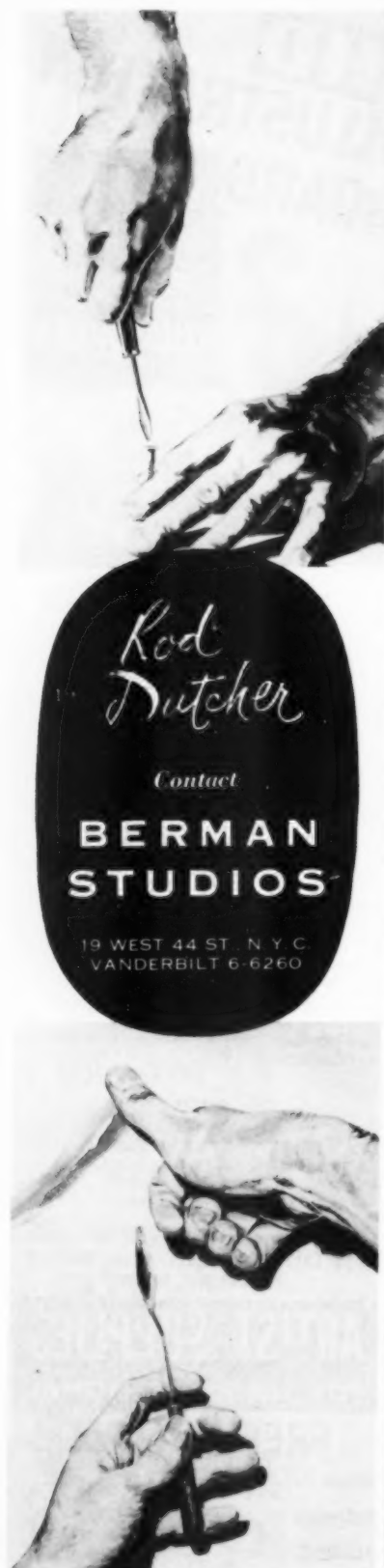
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	Doz.	50	100
20" x 30" S.T.	6.00	24.00	45.00
20" x 30" D.T.	8.40	34.00	65.00
30" x 40" S.T.	12.00	48.00	90.00
30" x 40" D.T.	16.80	68.00	130.00

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133 EAST 55th STREET, NEW YORK 22  
PHONE MU 8-1697

**ARTIST SUPPLIES**  
FOR THE PROFESSIONAL  
**FREE SAMPLE**

NAME.....  
BUSINESS.....  
ADDRESS.....



*Rod  
Dutcher*  
Contact  
**BERMAN  
STUDIOS**

19 WEST 44 ST. N.Y.C.  
VANDERBILT 6-6260

- 213 Artist • Charles S. Adorney  
Art Directors • Walter B. Geoghegan,  
James A. Clarke  
Adv. Agency • Calkins & Holden,  
Carlock, McClinton & Smith, Inc.  
Advertiser • Firmenich, Incorporated
- 214 Artist • Becker-Horowitz  
Art Director • Irving Miller  
Adv. Agency • CBS Radio  
Advertiser • Station KNX
- 215 Artist • Rene Robt. Bouche  
Art Director • William Golden  
Adv. Agency • CBS Television  
Advertiser • CBS Television
- 216 Artist • Joseph Low  
Art Director • Louis Dorfsman  
Adv. Agency • CBS Radio  
Advertiser • CBS Radio
- 217 Artist • William Rienecke  
Art Director • Lou Thommes  
Adv. Agency • Kenyon & Eckhardt, Inc.  
Advertiser • Industrial Tape Corp.
- \*\*218 Artist • Al Parker  
Art Director • Carter B. Helton  
Adv. Agency • Kircher, Helton & Collett,  
Inc.  
Advertiser • Howard Paper Mills, Inc.
- 219 Artist • Thomas Yee  
Art Directors • Harry Zelenko,  
Victor Trasoff  
Adv. Agency • Wm. D. McAdams  
Advertiser • Chas. Pfizer & Co.
- 220 Artist • Mark Shaw  
Art Directors • Don Shure,  
Gunnar Anderson  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Talon, Inc.
- 221 Artist • Bernard S. Owett  
Art Director • Bernard S. Owett  
Adv. Agency • J. Walter Thompson Co.  
Advertiser • National Broadcasting Co.
- 222 Artists • Edward Renfro, Robert Guidi  
Art Director • Robert Guidi  
Adv. Agency • Vick Knight Advertising  
Advertiser • National Electronics Mfg. Co.
- 223 Artists • Edward Renfro, Robert Guidi  
Art Director • Robert Guidi  
Adv. Agency • Tri-Arts  
Advertiser • Tri-Arts

#### Booklet, direct-mail art (224-231)

- \*\*224 Artist • Robert Philipp  
Art Directors • R. Blayne McCurry,  
Francis W. Goessling  
Advertiser • Abbott Laboratories
- \*225 Artist • Robert Gwathmey  
Art Directors • R. Blayne McCurry,  
Francis W. Goessling  
Advertiser • Abbott Laboratories

- 226 Artist • Hans Moller  
Art Director • Will Burtin  
Adv. Agency • Wm. Douglas McAdams  
Advertiser • The Upjohn Company
- 227 Artist • Joseph Low  
Art Director • Louis Dorfsman  
Adv. Agency • CBS Radio  
Advertiser • CBS Radio
- 228 Artist • Dan Moerder  
Art Director • John B. Johnson  
Adv. Agency • Cortez F. Enloe, Inc.  
Advertiser • Ayerst, McKenna & Harrison,  
Limited
- 229 Artist • Robert Dolobowsky  
Art Director • Walter van Bellen  
Adv. Agency • National Broadcasting Co.  
Advertiser • National Broadcasting Co.
- 230 Artist • Andy Warhol  
Art Director • Fred Veit  
Adv. Agency • National Broadcasting Co.  
Advertiser • National Broadcasting Co.
- 231 Artist • David Stone Martin  
Art Director • Lester Rossin Assoc., Inc.  
Adv. Agency • Lester Rossin Assoc., Inc.  
Advertiser • Lester Rossin Assoc., Inc.

#### Poster art (232-238)

- 232 Artist • Bern Hill  
Art Director • Jerome Parker  
Advertiser • American Airlines, Inc.
- 233 Artist • Dean Cornwell  
Art Director • Martin W. Carrick  
Producer • Ketterlinus Litho. Mfg. Co.  
Advertiser • New York Life Insurance Co.
- \*234 Artist • Ted Kautzky  
Art Director • Henry Maconachy  
Advertiser • John Morrell & Co.
- 235 Artist • Paul Rabut  
Art Director • Bradley L. Wilson  
Adv. Agency • General Electric Co.  
Advertiser • General Electric Co.
- 236 Artist • Leonard Weisgard  
Art Director • Everett Sahrbeck  
Adv. Agency • Chas. Dallas Reach Co., Inc.  
Advertiser • New Jersey Bell Telephone Co.
- 237 Artist • Bill Tara  
Art Director • Bill Tara  
Adv. Agency • West-Marquis  
Advertiser • General Petroleum Corp.
- \*\*238 Artist • Glenn Grohe  
Art Director • Robert Bach  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Hawaiian Pineapple Co.

#### Point-of-Sale art (239-245)

- \*\*239 Artist • Ruth Brody  
Art Director • Nye Pharr  
Adv. Agency • Anderson & Cairns, Inc.  
Advertiser • Dan River Mills, Inc.
- \*240 Artist • Pvt. Robert Gill  
Art Director • George W. Thompson  
Publisher • Charles Scribner's Sons

- 241 Artist • Joseph Low  
Art Director • Joseph Low  
Advertiser • The Haydn Society
- 242 Artist • Irving Miller  
Art Director • Gerald Gross  
Publisher • Harcourt Brace & Co.  
Publication • Catherine Wheel
- 243 Artist • David Stone Martin  
Art Director • David Stone Martin  
Adv. Agency • Lester Rossin Assoc., Inc.  
Advertiser • Mercury Records
- 244 Artist • David Stone Martin  
Art Director • David Stone Martin  
Adv. Agency • Lester Rossin Assoc., Inc.  
Advertiser • Mercury Records
- 245 Artist • Lester Rossin Assoc., Inc.  
Art Director • Irvine Kamens  
Adv. Agency • J. M. Mathes, Inc.  
Advertiser • Imperial Paper & Color Corp.

### Editorial art, fiction, black and white (246-249)

- 246 Artist • Floyd Davis  
Art Director • John C. Pellew  
Publisher • The Crowell-Collier Pub. Co.  
Publication • Collier's Magazine
- 247 Artist • David Stone Martin  
Art Director • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen Magazine
- 248 Artist • Eugene Karlin  
Art Director • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen Magazine
- 249 Artist • Bob Gill  
Art Director • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen Magazine

### Editorial art, fiction, color (250-267)

- 250 Artist • Richard Lindner  
Art Director • Cipe Pineles  
Publisher • Street & Smith, Inc.  
Publication • Charm Magazine
- 251 Artist • Isabel Bartram  
Art Director • Cipe Pineles  
Publisher • Street & Smith, Inc.  
Publication • Charm Magazine
- \*\*252 Artist • Robert Fawcett  
Art Director • John C. Pellew  
Publisher • The Crowell-Collier Pub. Co.  
Publication • Collier's Magazine
- \*253 Artist • Al Parker  
Art Director • Frank Etonhead  
Publisher • Hearst Magazines, Inc.  
Publication • Cosmopolitan Magazine
- 254 Artist • Albert Dorne  
Art Director • Jack Pellew  
Publisher • Crowell-Collier Publishing Co.  
Publication • Collier's Magazine

- 255 Artist • John Groth  
Art Director • Henry Wolf  
Publisher • Esquire, Inc.  
Publication • Esquire Magazine
- 256 Artist • Edwin Georgi  
Art Director • George Samerjan  
Publisher • Esquire, Inc.  
Publication • Esquire Magazine
- 257 Artist • Al Parker  
Art Director • Suren Ermoyan  
Publisher • Hearst Magazine, Corporation  
Publication • Good Housekeeping Magazine
- 258 Artist • Eugene Karlin  
Art Director • Francis W. Goessling  
Publication • What's New
- 259 Artist • Joe Demers  
Art Director • John English  
Publisher • McCall Corporation  
Publication • McCall's Magazine
- 260 Artist • Susan Raphael  
Art Director • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen Magazine
- 261 Artist • David Stone Martin  
Art Director • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen Magazine
- \*262 Artist • George Ratkai  
Art Director • Joan Fenton  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen Magazine
- 263 Artist • Richard Hook  
Art Directors • William Chessman,  
John C. Pellew  
Publisher • Crowell-Collier Publishing Co.  
Publication • Collier's Magazine

- 264 Artist • Jean Pages  
Art Director • Anthony T. Mazzola  
Publisher • Heart Magazines, Inc.  
Publication • Town & Country
- 265 Artist • Elaine Morfogen  
Art Director • Anthony T. Mazzola  
Publisher • Heart Magazines, Inc.  
Publication • Town & Country
- 266 Artist • Edna Eicke  
Art Director • Kirk C. Wilkinson  
Publisher • Woman's Day Magazine  
Publication • Woman's Day Magazine
- 267 Artist • Ben Shahn  
Art Director • Cipe Pineles  
Publisher • Street & Smith, Inc.  
Publication • Charm Magazine

### Editorial art, non-fiction, black and white (268-277)

- 268 Artist • Yousuf Karsh  
Art Director • George Samerjan  
Publisher • Esquire, Inc.  
Publication • Esquire Magazine



color service  
for dye transfer  
color prints



Color prints for comprehensives and finished art... made directly from your transparencies or art work and enlarged or reduced exactly to your specifications.

### Cut retouching and engraving costs... with Kurshan & Lang

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Quantity prints for display, distribution, salesman's samples... We have one of the finest color laboratories in the east plus the facilities to produce quantities of color prints at reasonable rates.

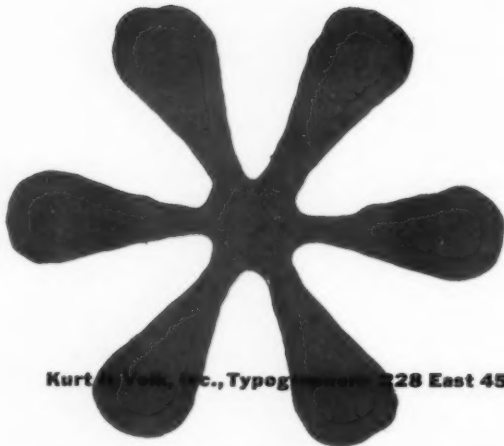


We invite inquiries... Our complete services include Custom Ektachrome Processing, Flexichrome, Duplicate Transparencies, Color Slides, copying art work, Carbro Prints, Ektacolor, Separation Negatives.

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The Biltmore Hotel, New York  
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PHOTOGRAPHIC SERVICES • PREMIUM  
MARKETERS • FILM PRODUCERS, and  
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Space reserved on  
First-come policy.


- 269 Artist • Roger Prigent  
Art Directors • Alexander Liberman,  
Tina S. Fredericks  
Publisher • The Conde Nast Pub., Inc.  
Publication • Glamour Magazine
- \*270 Artist • Austin Briggs  
Art Director • Wallace Hainline  
Publisher • Hearst Magazines, Inc.  
Publication • House Beautiful
- 271 Artist • Yousuf Karsh  
Art Director • Gene Aliman  
Publisher • MacLean-Hunter Publishing  
Company, Limited  
Publication • Maclean's Magazine
- 272 Artist • Mark Shaw  
Art Director • Bradbury Thompson  
Publisher • Street & Smith Publications  
Publication • Mademoiselle Magazine
- 273 Artist • Ben Rose  
Art Director • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen Magazine
- \*274 Artist • Ernest Haas  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pub., Inc.  
Publication • Vogue Magazine
- 275 Artist • Ernest Haas  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pub., Inc.  
Publication • Vogue Magazine
- 276 Artist • Irving Penn  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pub., Inc.  
Publication • Vogue Magazine
- 277 Artist • Homer Page  
Art Director • Bernard J. White  
Publisher • Popular Publications, Inc.  
Publication • Argosy Magazine

### Editorial art, non-fiction, color (278-297)

- 278 Artist • Chen-Chi  
Art Director • William O. Chessman  
Publisher • The Crowell-Collier Pub. Co.  
Publication • Collier's Magazine
- 279 Artist • Hi Williams  
Art Directors • Suren Ermoyan,  
Gloria Griffin  
Publisher • Hearst Magazines Corporation  
Publication • Good Housekeeping Magazine
- 280 Artist • Paul D'Ome Studio  
Art Directors • Suren Ermoyan,  
Gloria Griffin  
Publisher • Hearst Magazines, Inc.  
Publication • Good Housekeeping Magazine
- 281 Artist • Ben Rose  
Art Director • Art Kane  
Publisher • Triangle Publications, Inc.  
Publication • Seventeen



- 282 Artist • Carol Blanchard  
Art Director • Anthony T. Mazzola  
Publisher • Hearst Magazines, Inc.  
Publication • Town & Country Magazine
- 283 Artist • Joe Eula  
Art Director • Anthony T. Mazzola  
Publisher • Hearst Magazines, Inc.  
Publication • Town & Country Magazine
- 284 Artist • Robert Weaver  
Art Director • Anthony T. Mazzola  
Publisher • Hearst Magazines, Inc.  
Publication • Town & Country Magazine
- 285 Artist • Robert Weaver  
Art Director • Anthony T. Mazzola  
Publisher • Hearst Magazines, Inc.  
Publication • Town & Country Magazine
- 286 Artist • Francesco Scavullo  
Art Directors • Al Allard,  
C. Edward Cerullo  
Publisher • Fawcett Publications, Inc.  
Publication • Today's Woman Magazine
- 287 Artist • Frances McLaughlin  
Art Director • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue
- 288 Artist • Erwin Blumenfeld  
Art Director • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue
- 289 Artist • John Rawlings  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue
- 290 Artist • Joseph Bellanca  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue
- 291 Artist • Irving Penn  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue
- 292 Artist • Irving Penn  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue
- 293 Artist • Richard Rutledge  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue
- 294 Artist • Irving Penn  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue



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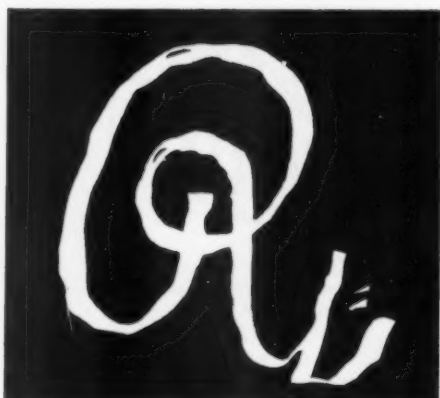
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Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue

\*\*296 Artist • Alexander Liberman  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue

297 Artist • Irving Penn  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.  
Publication • Vogue

### Magazine cover (298-306)

298 Artist • William Helburn  
Art Director • Cipe Pineles  
Publisher • Street & Smith, Inc.  
Publication • Charm Magazine

299 Artist • Bob Gill  
Art Director • Carsten Grande  
Publisher • Cue Publishing Co., Inc.  
Publication • Cue Magazine

\*300 Artist • Giorgio Giusti  
Art Director • Roberto Mango  
Publisher • Whitney Publications, Inc.  
Publication • Interiors

\*301 Artist • Ben Somoroff  
Art Director • Bradbury Thompson  
Publisher • Street & Smith, Inc.  
Publication • Mademoiselle Magazine

302 Artists • Leonard Ruben, Three Lions  
Art Director • Leonard Ruben  
Publisher • Palmer Publications  
Publication • Sugar

303 Artist • John Weber  
Art Director • Leonard Ruben  
Publisher • Palmer Publications  
Publication • World Petroleum

304 Artist • Bill Tara  
Art Director • Lowell Butler  
Publisher • Automobile Club of So. Calif.  
Publication • Westways Magazine

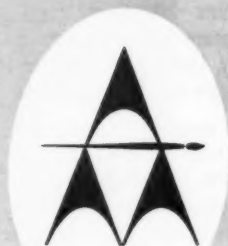
305 Artist • Ewing Krainin  
Art Director • Anthony T. Mazzola  
Publisher • Hearst Magazines, Inc.  
Publication • Town & Country Magazine

306 Artist • Irving Penn  
Art Directors • Alexander Liberman,  
Priscilla Peck  
Publisher • The Conde Nast Pubs., Inc.

### House organ or company magazine art (307-312)

\*307 Artist • Leonid  
Art Director • Francis W. Goessling  
Publisher • Abbott Laboratories  
Publication • What's New

308 Artist • John Sharp  
Art Director • Bradbury Thompson  
Producer • Ketterlinus Litho. Mfg. Co.  
Publisher • West Virginia Pulp & Paper Co.



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### Associated American Artists

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- \*309 Artist • Leo Lionni  
Art Director • Erle Yahn  
Publisher • Medical Press, Inc.  
Publication • Spectrum
- 310 Artist • Simon Grecco  
Art Directors • Herb Lubalin,  
Dr. David A. Bryce  
Publisher • Sudler & Hennessey  
Publication • Lederle Laboratories—  
Bulletin
- 311 Artist • Saul Calkind  
Art Director • Andrew Schmith  
Adv. Agency • Sudler & Hennessey  
Advertiser • Sharp & Dohme
- 312 Artist • Thomas V. Vroman  
Art Director • Francis W. Goessling  
Publisher • Abbott Laboratories  
Publication • What's New

### Television commercials (313-368)

- 313 Art Director • Ken Haverstick  
Artists • Harvey Woolhiser,  
Lester Rossin Associates  
Producer • John G. Frank  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Columbia Records, Inc.
- 314 Art Directors • Richard Saunders,  
Richard Zellner  
Artist • Heino Ripp  
Producer • National Broadcasting Company  
Adv. Agency • Young & Rubicam, Inc.

Advertiser • The Goodyear Tire & Rubber  
Company, Inc.

- 315 Art Director • Weston Emmart  
Artist • Ralph Nelson  
Producer • CBS  
Adv. Agency • Benton & Bowles  
Advertiser • Maxwell House Coffee—  
General Foods
- 316 Art Director • Clark M. Agnew  
Producer • NBC  
Adv. Agency • Lennen & Newell, Inc.  
Advertiser • P. Lorillard Co.
- \*317 Art Director • Norman Tate  
Artist • Albert A. Ostrander  
Producer • Sound Masters, Inc.  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • The Atlantic Refining Company
- 318 Art Directors • Denny Sargent,  
Richard Zellner  
Artist • George Hurrell  
Producer • Hurrell Productions  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • Johnson & Johnson
- 319 Art Director • Robert West  
Director • Marvin Rothenberg  
Photographer • Zoli Ziedor  
Producer • Transfilm, Inc.  
Adv. Agency • Sullivan, Stauffer, Colwell &  
Bayles, Inc.  
Advertiser • American Cigarette & Cigar  
Company (Pall Mall)

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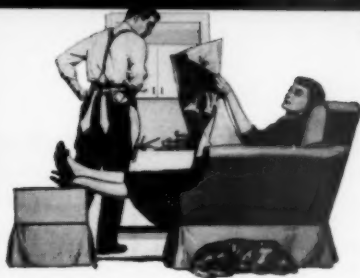
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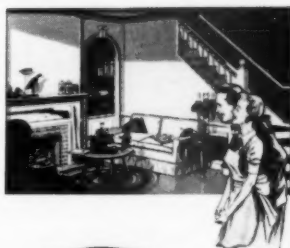
PLAZA 5-4700

- 320 Art Director • Robert Rubin  
Director • Rogers Keene  
Producer • Edward J. Lamm  
Adv. Agency • Lang, Fisher & Stashower, Inc.  
Advertiser • Brewing Corp. of America
- 321 Art Directors • J. Wesley Doyle, William R. Duffy  
Photographer-Director • Mike Elliot  
Producers • Frank Bibas, Elliot, Unger, Elliot  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Lehn & Fink Products Corp.
- 322 Art Director • Clark M. Agnew  
Producer • V.I.P. Productions  
Adv. Agency • Lennen & Newell, Inc.  
Advertiser • Jos. Schlitz Brewing Co.
- 323 Art Director • Alfred Sweeney  
Photographer • Carl Guthrie  
Producer • United World Films, Inc.  
Adv. Agency • The Biow Company  
Advertiser • Marlboro Cigarettes
- 324 Art Directors • Judy Townend, Paul Petroff  
Photographer • Zoli Vidor  
Producer • Transfilm Incorporated  
Adv. Agency • J. Walter Thompson Company  
Advertiser • Lever Brothers
- 325 Art Director • Clark M. Agnew  
Producer • United World Films, Inc.  
Adv. Agency • Lennen & Newell, Inc.  
Advertiser • Colgate-Palmolive-Peet Co.
- 326 Art Director • William R. Duffy  
Photographer-Director • Mike Elliot  
Producer • Elliot, Unger, Elliot  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Lehn & Fink Products Corp.
- 327 Art Director • Clark M. Agnew  
Producer • United World Films, Inc.  
Adv. Agency • Lennen & Newell, Inc.  
Advertiser • Jos. Schlitz Brewing Co.
- 328 Art Directors • McClure Capps, William R. Duffy  
Producers • Roland Reed Enterprises, Guy V. Thayer, Jr.  
Directors • Frank Bibas, Roy Luby  
Adv. Agency • McCann-Erickson, Inc.  
Advertiser • Pepsodent Division, Lever Bros. Co.
- \*\*329 Art Directors • Ray Patin, Marlowe Hartung  
Artist • Lew Keller  
Producer • Ray Patin Productions  
Adv. Agency • Wallace Mackay Co.  
Advertiser • Bardahl Manufacturing Corp.
- \*330 Art Directors • Ray Patin, Tom Newman  
Artist • John Hubley  
Producer • Ray Patin Productions  
Adv. Agency • Fitzgerald Advertising Agency  
Advertiser • Blue Plate Foods, Inc.
- 331 Art Director • David Hilberman  
Artists • Ray Favata, Tom Knitch  
Producer • Tempo Productions  
Adv. Agency • The Wesley Associates  
Advertiser • Shulton, Incorporated
- 332 Art Directors • Norman Tate, Robert Erpenbeck  
Artist • Ray Favata  
Producer • Tempo Productions, Inc.  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Plymouth Division of Chrysler Corporation
- 333 Art Director • David Hilberman  
Artist • Ray Favata  
Producer • Tempo Productions  
Adv. Agency • Ted Bates & Co.  
Advertiser • Standard Brands, Inc.
- 334 Art Director • Norman Tate  
Artists • David Hilberman, Jack Goodford  
Producer • Tempo Productions, Inc.  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • The Atlantic Refining Company
- 335 Art Director • David Hilberman  
Artists • Ray Favata, Tom Knitch  
Producer • Tempo Productions  
Adv. Agency • Fitzgerald Advertis. Agency  
Advertiser • Jackson Brewing Company
- 336 Art Director • Norman Tate  
Artist • Gene Deitch  
Producer • United Productions of America  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • The Atlantic Refining Company
- 337 Art Director • Ted Parmalee  
Artist • Ted Parmalee  
Producer • United Productions of America  
Adv. Agency • Sherman & Marquette  
Advertiser • Colgate-Palmolive-Peet Co.
- 338 Art Director • Norman Tate  
Artist • Ray Favata  
Producer • Tempo Productions, Inc.  
Adv. Agency • N. Y. Ayer & Son, Inc.  
Advertiser • Plymouth Division of Chrysler Corporation
- 339 Art Directors • Ray Patin, Norman Gottfredson  
Artist • Fred Madison  
Producer • Ray Patin Productions  
Adv. Agency • Fitzgerald Advertis. Agency  
Advertiser • Godchaux Sugars, Inc.
- 340 Art Director • Norman Tate  
Artist • Gene Deitch  
Producer • United Productions of America  
Adv. Agency • N. Y. Ayer & Son, Inc.  
Advertiser • Plymouth Division of Chrysler Corporation





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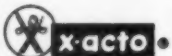
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**ART MATERIALS PRICE LIST.** An illustrated circular and price list of 65 assorted items covering paper, boards, acetate, foils, pads, rolls of various papers, has been issued by Art Materials, Inc., 10-40 49th Ave., Long Island City 1, N.Y.

**PLASTIC SPRAY FIXATIVE.** Graphic Arts Sprey is a clear acrylic-base plastic spray which will not yellow, crack, chip or blister. It is also guaranteed not to whiten artwork or injure delicate pastel shades in color layouts. \$1.50 per 12 oz. can. Sprey is sold by Acrolite International, 12 Hollywood Ave., Hillside, N.J.

**DISPLAY MANUAL:** "How to Light and Animate P. O. P. Displays" is new manual published by Haft & Sons, Inc., 950 Kent Ave., Brooklyn, N. Y. Explains and illustrates numerous kinds of action and the displays in which they are used. Discusses steady, alternate, random, simultaneous and combination flashers and circular, tapping, oscillating, lifting, turning and twisting motions in addition to horizontal, vertical, pumping and special motions.

**DISPLAY MERCHANDISE HANDBOOK:** Point-of-purchase pointers on display merchandising are demonstrated in 13 case histories compiled in a booklet, "Why People Buy . . ." prepared by Wm. Melish Harris Associates, merchandising display producers and counselors. Available upon request from Mr. Harris at 52 Vanderbilt Ave., New York 17, N. Y.

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HARRY A. DWORKIN

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This process opened an entirely new method of printing, which was, transferring inked images to paper from an absolutely flat surface. Whereas previous to this innovation, printing was done from either a raised surface such as wood-cuts, or a sunken surface, namely, intaglio, engravings or etchings.

Senefelder utilized the flat surface of Bavarian limestone to draw an image thereon with a greasy crayon. He then dampened the entire surface of the stone with water, the stone absorbed the water but the grease-crayon-image repelled the water, and while the stone was still wet, a roller of greasy ink was applied to the

stone. The water-wet surface repelled the ink, whereas the grease-crayon drawing on the stone had an affinity for the greasy ink. It was now only necessary to press paper to the inked image.

The firm of Currier and Ives of New York City were the better known pioneers in this country to utilize lithography for multicolor printing of art and commercial color reproductions. These prints are collectors items today.

I was fortunate in my youth to be apprenticed to lithographers who still used stones as printing plates and where process color separations were made by hand, and the eye was trained to separate the exact degree of density of each of the primary colors plus the auxiliary colors such as pink, grey or buff, which might be required to enhance or adjust color values.

Today the litho stone is commercially obsolete due to the inventiveness and progress of the graphic arts, for we have learned to create a surface on zinc similar to the stones' surface. The zinc plate being less cumbersome and more flexible can be bent around our modern printing cylinders, while the stone is confined to the outdated flat bed press.

Some artists of great talent have endeavored to make their own color separations for reproducing their own works of art, but have failed due to their lack of the years of training required for this highly specialized art of making color separations directly on the printing plate. Even photo-mechanical color separations must be retouched and corrected where the color filters and lens have failed.

Photo-mechanical progress was not accomplished however without additional cost of color plate making, but paradoxically the early Currier and Ives method of making color separations by hand directly on the printing plate can still be made for practically half the cost of the modern mechanical method, plus an artistic hand texture.

Artists and publishers are welcome to write the author for further information regarding this almost lost art of color reproduction, Harry A. Dworkin, 13563 Ventura Blvd., Sherman Oaks, California.



- 341 Art Directors • Ray Patin, Tom Oreb  
Artist • Gus Jekel  
Producer • Ray Patin Productions  
Adv. Agency • Fitzgerald Advertis. Agency  
Advertiser • Louisiana State Rice Milling Industry
- 342 Art Director • Clark M. Agnew  
Artist • Shamus Culhane  
Producer • Shamus Culhane Productions  
Adv. Agency • Lennen & Newell, Inc.  
Advertiser • P. Lorillard Co.
- 343 Art Directors • E. Graham, Jack Zander  
Artist • Earl V. Murphy  
Producer • Transfilm, Incorporated  
Adv. Agency • J. Walter Thompson Co.  
Advertiser • Shell Oil Company
- 344 Art Director • Paul J. Fennell  
Artist • Donald B. Driscoll  
Producer • Paul J. Fennell  
Adv. Agency • Ward Wheelock Company  
Advertiser • Campbell Soup Company
- 345 Art Director • Georg Olden  
Artist • Georg Olden  
Producer • Depicto Films  
Advertiser • WCBS-TV New York
- 346 Art Director • Georg Olden  
Artist • Georg Olden  
Producer • Depicto Films  
Advertiser • WCBS-TV New York
- 347 Art Director • William Golden  
Artist • William Golden  
Producer • Information Productions  
Advertiser • CBS Television
- 348 Art Directors • Norman Tate, Robert Erpenbeck  
Artist • Roy McKie  
Producer • Roger Wade Productions  
Adv. Agency • N. W. Ayer & Son, Inc.  
Advertiser • Michigan Bell Telephone Co.
- 349 Art Directors • Jack Sidebotham, William Whitman  
Photographer • Gene Deitch  
Producer • Screen Gems, Inc.  
Adv. Agency • Young & Rubicam, Inc.  
Advertiser • The Duffy-Mott Company, Inc.
- 350 Art Director • Georg Olden  
Artist, Producer • Depicto Films  
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- 351 Art Director • S. Rollins Guild  
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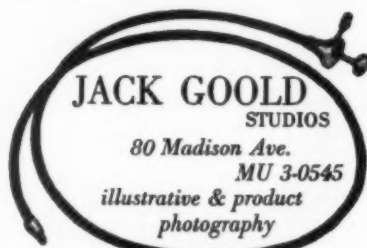


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**THE ART OF HAND-LETTERING.** Helm Wotzkow. Watson-Guipill. \$6.00.

A general text and reference book on lettering. In addition to the usual alphabets and examples of letters and styles many illustrations have been specially drawn to illustrate points made in the text. Book covers history, appreciation and criticism, how-to-do-its, why-its-done material, plus showings of standard lettering alphabets and type specimens and data on present day applications of lettering.

**DECORATIVE ART,** edited by Rathbone Holme and Kathleen M. Frost. Studio-Crowell. \$7.50. A visual record of new ideas by the world's leading designers of furniture, textiles, glass, lighting, ceramics, tableware, silver and decoration, as well as a study of French decorative design. 400 illustrations and fifteen color plates.

**IDEA 53,** edited by Gerd Hatje. Wittenborn, Schultz. \$8.50.

This international design annual gives an overall view of important developments in modern design. Aimed at those interested in industrial design, it is a stimulating visual presentation of what's new in ceramics, plastics, glass, metal, wood, textiles, lighting, housewares, clocks, and electrical appliances. More than 300 illustrations from eleven countries.

**THE WORLD OF LI'L ABNER,** Farrar, Strauss & Young. \$1.50. Ballantine Books (paper bound) 35¢.

If you are one of the 50 million who follow the fortunes of the Yokums of Dogpatch, here's a 175 page package of Al Capp's strips, plus an introduction by John Steinbeck and a foreword by Charles Chaplin. You can read it for fun, or regard it as great literature and a social-economic document, as does Steinbeck.

**U.S. CAMERA 1953,** Edited by Tom Maloney. U.S. Camera Publishing Corp. \$6.95.

Eighteenth in the series of annuals, this volume reflects the trend to picture stories and picture groups, as well as showing off some of the world's best photographs in black-and-white and color. Nine sections display Four French Photographers, International Photography, Life Color Photography, Portfolio of Famous Britons, The Christmas Show, Peru-Chile, a pull-out section, American Photography, and The News Picture Year.

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# bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

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1. 30th Annual of Advertising and Editorial Art. A pictorial review—of the best in art and art direction for 1951. 338 pages. \$10.00.
2. Graphic Annual of International Advertising Art. Edited by Walter Herdeg and Charles Rosner. 753 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. \$12.50.
45. Penrose Annual 1953, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
5. International Poster Annual—1952. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the years outstanding poster art from 25 different countries. 180 pages. \$10.00.
28. 31st Annual of Advertising and Editorial Art. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
41. Modern Publicity, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.
46. Photography Year-Book, edited by Harold Lewis. An international review includes present and past famous photos. Articles by leading photographers.
29. Feininger on Photography, Andreas Feininger. Technique and art of making a photograph. Comprehensive, practical and inspiring. \$7.05.
37. U. S. Camera Annual, 1953. Edited by Tom Maloney. A Collection of outstanding photographs from all over the world representing every phase of photography. \$6.95.

## TYPOGRAPHY

39. How To Recognize Typefaces, R. Randolph Karch. Shows key characters of more than 1400 currently used type styles, arranged in order of their likeness. Includes data—on type classification, families, fonts, color. \$6.00.
17. Design With Type, Carl Dair. Discusses type as a design element. Applies Bauhaus principles to practical printing problems. \$4.50.
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31. Designing for TV, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.

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24. The Art of Window Display, Lester Gaba. Well illustrated primer on how to design windows that sell. \$5.00.

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